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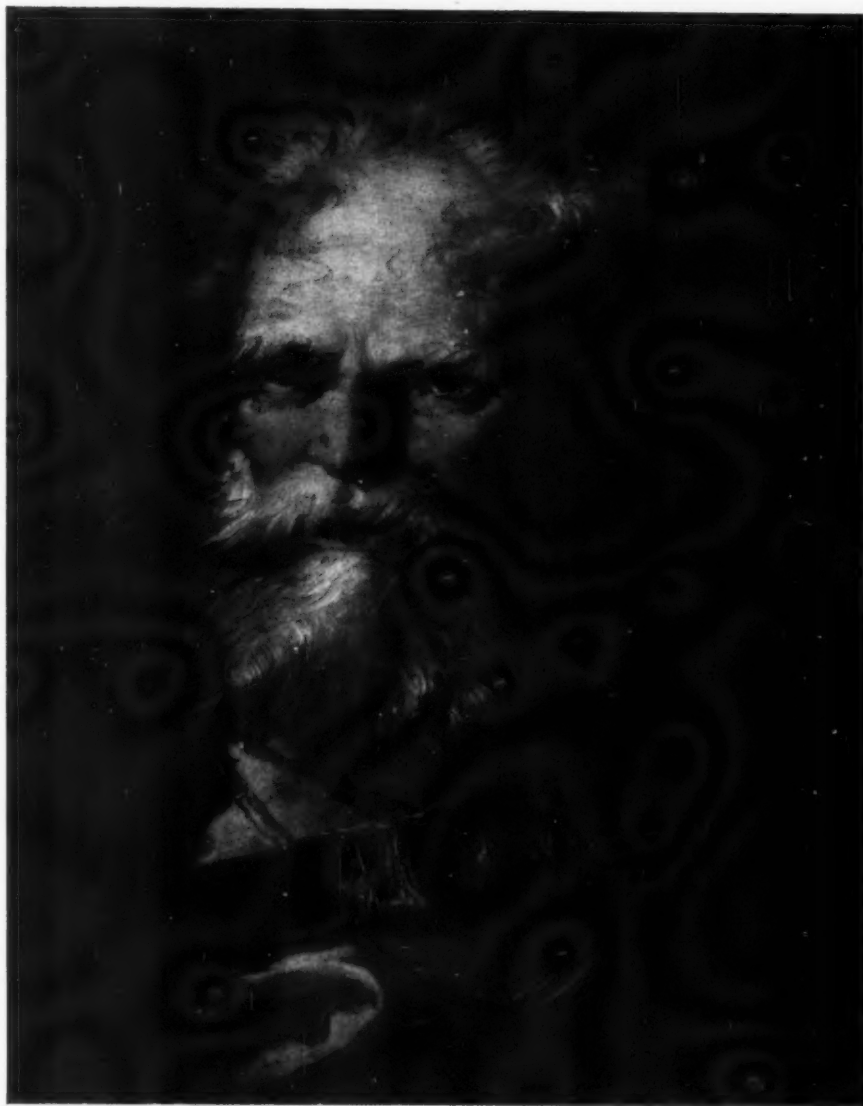
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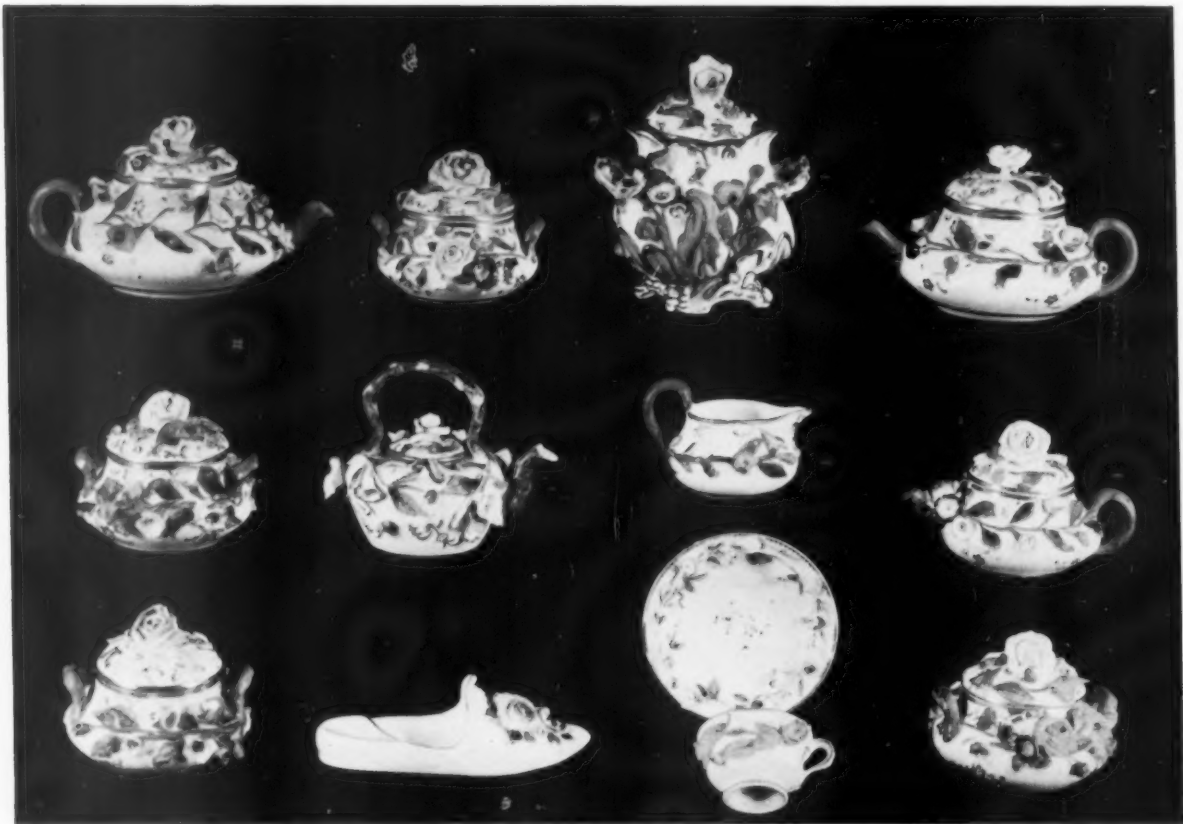
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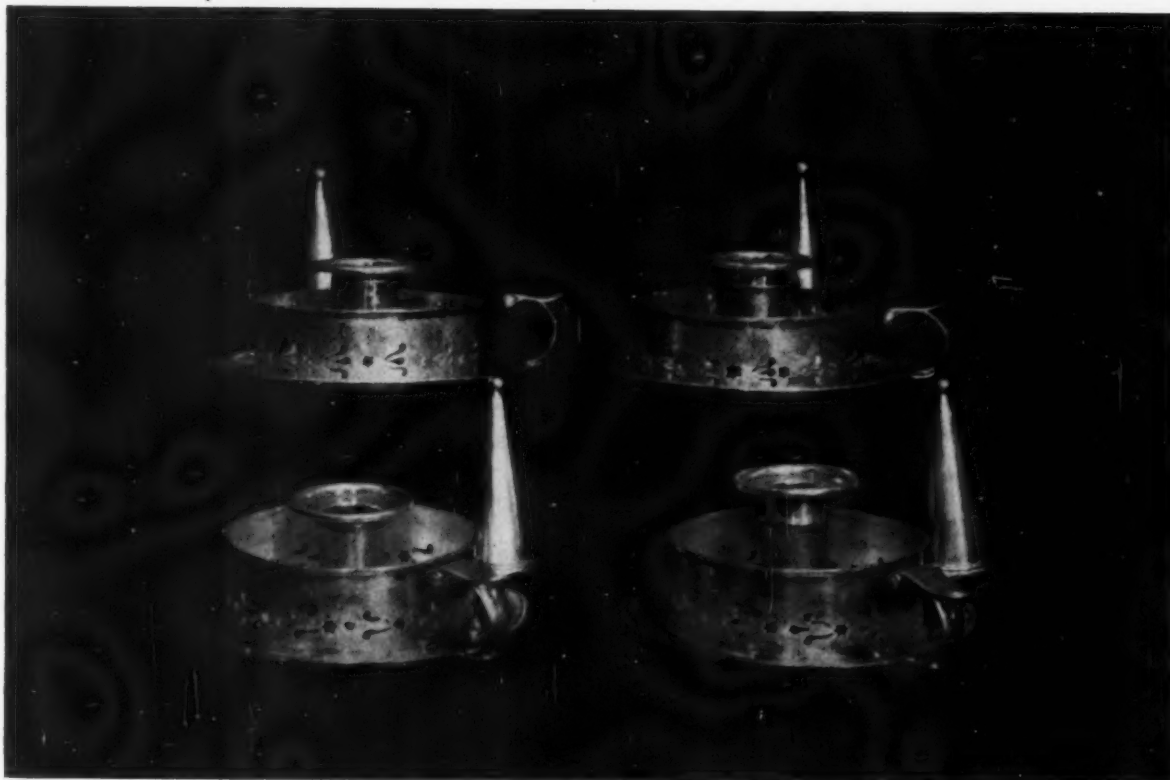


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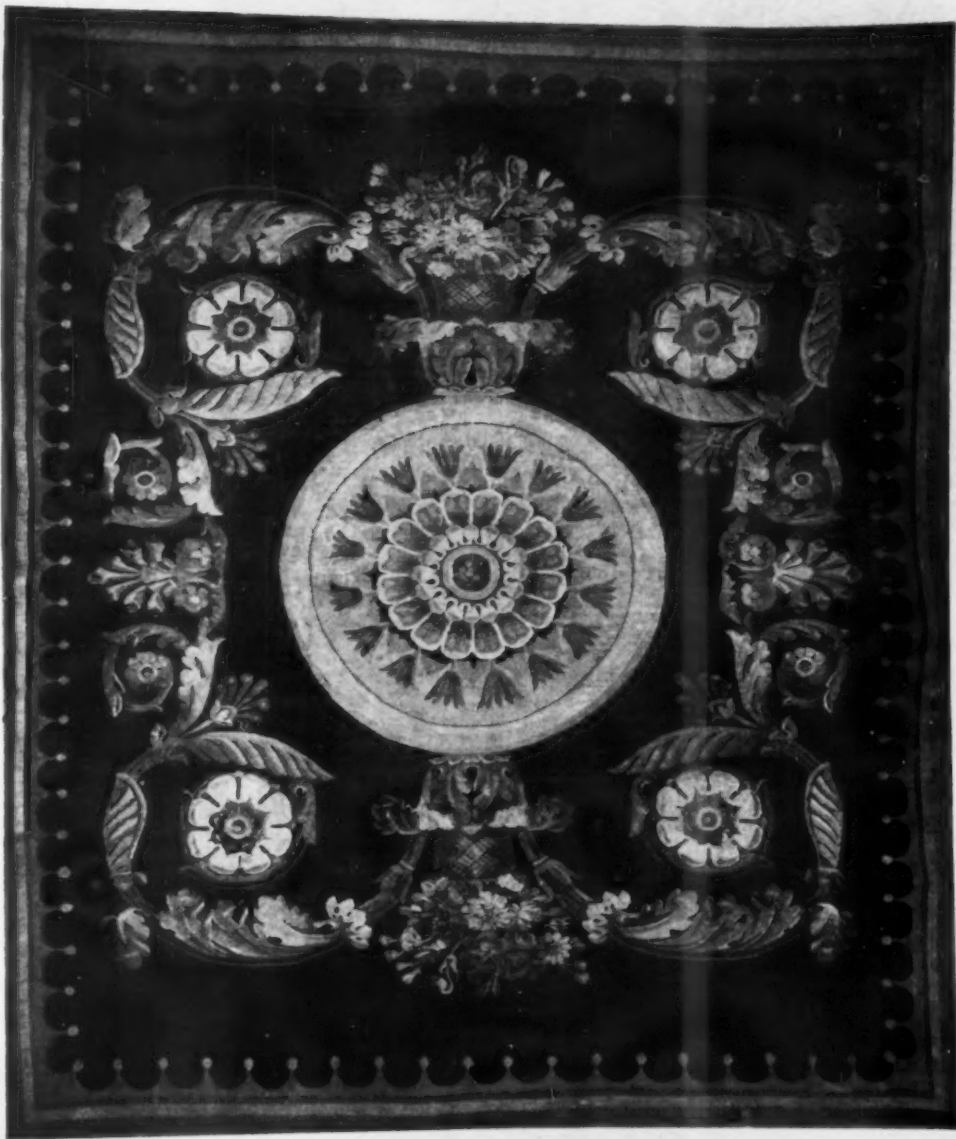
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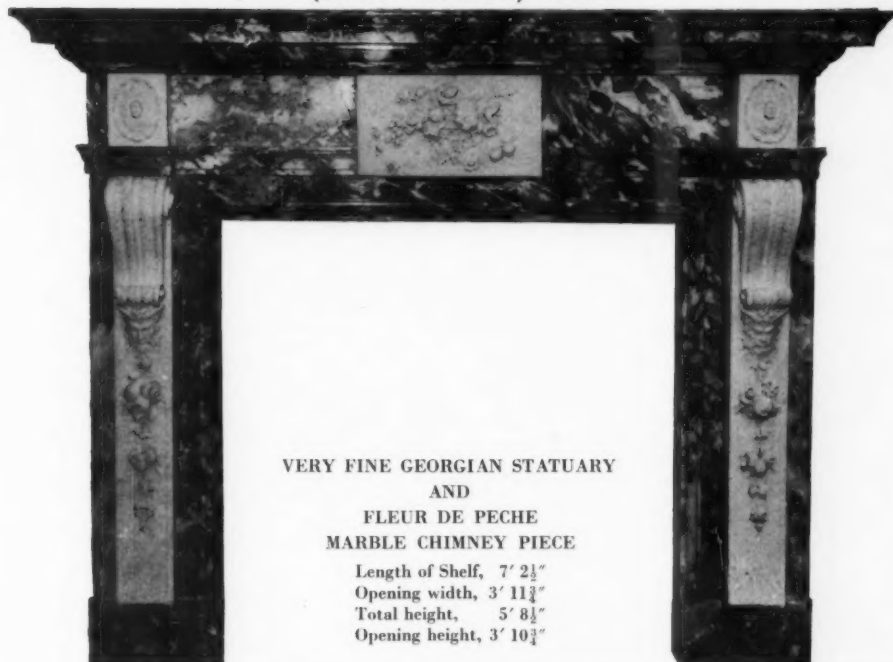


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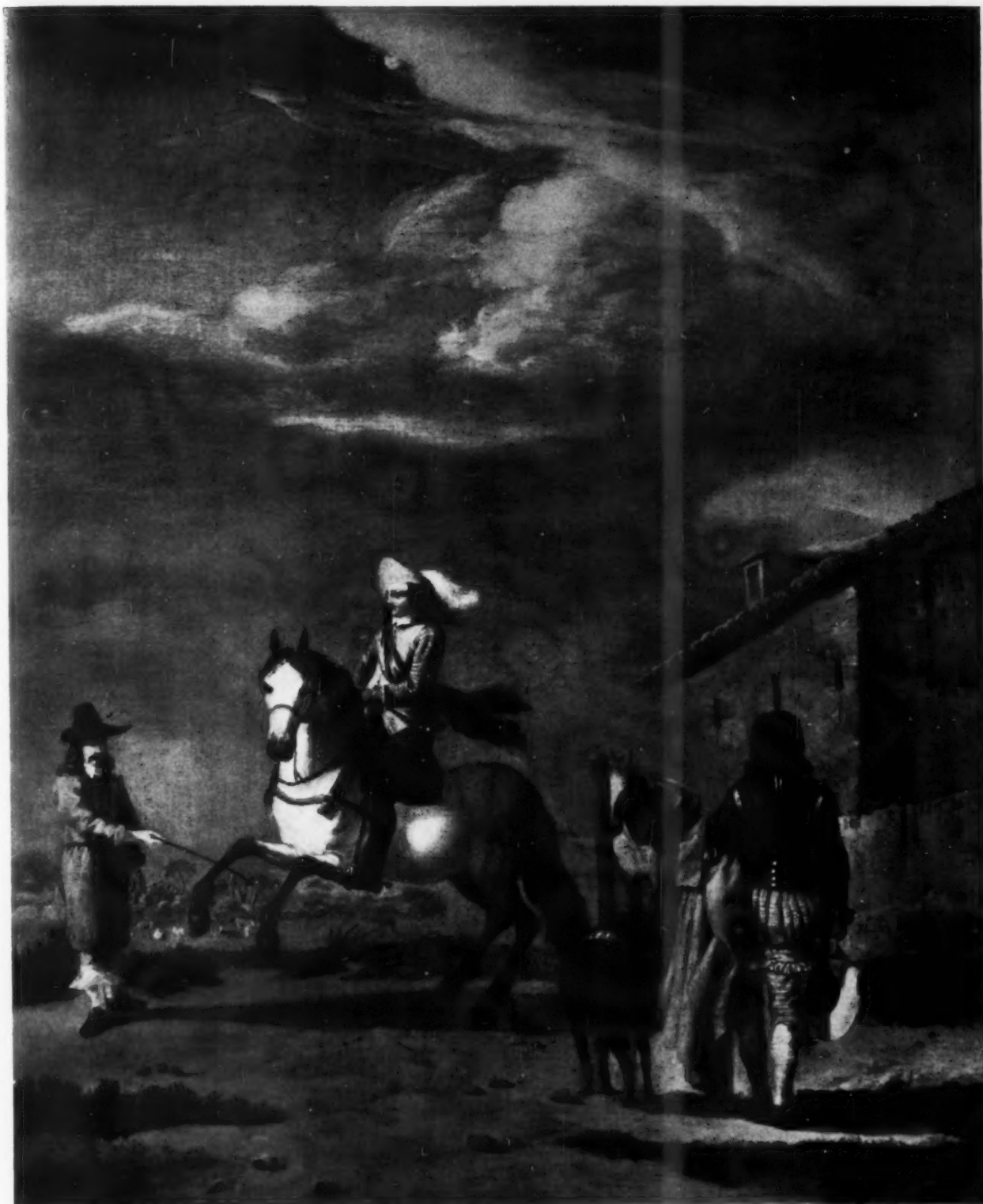
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CONTENTS

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Vol. LVII. No. 336

February, 1953

	PAGE
Current Shows and Comments. By PERSPEX	35
A Drawing: And Two El Greco Paintings	38
Regency Furniture. Part III.—Furniture for Writing. By EDWARD H. PINTO	40
An Early Chelsea Salt-cellar. By F. H. W. SHEPPARD	44
The Craft and Appreciation of Stipple and Crayon Engraving in England. By KENNETH ROMNEY TOWNDROW	45
French Painters. Part VIII.—Edouard Manet. With Reference to Berthe Morisot. By ERIC NEWTON	49
Old English Candlesticks—I. By G. BERNARD HUGHES	53
Some Nelson Pottery. By STANLEY W. FISHER	56
Old Sporting Prints	58
Dutch and Flemish Paintings. Part IV.—Seascapes. By HORACE SHIPP	59
Events in Paris	62
The Library Shelf	63
Sale Room Notes and Prices. By BRICOLEUR	67

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xxii

CURRENT SHOWS AND COMMENTS

THE FORM ALONE IS ELOQUENT

BY
PERSPEX



THE COLOSSEUM FROM THE CAELIAN HILLS. By FRANCIS TOWNE.
From the 80th Annual Exhibition of Water-colour Drawings at Agnew's Galleries.
PERSPEX's choice for the Picture of the Month.

BY chance the accent in the recent exhibitions has been on sculpture and on drawings. Not that London has lacked shows of painting, dominated still by the Winter Exhibition at the Royal Academy, where the Dutch Paintings are drawing crowds. Even in this world, however, the show of Dutch Drawings at the British Museum, staged as a corollary to the Academy Show, has turned our eyes to the exquisite drawing which underlies the achievement of the Dutch Masters. Another show of fine Old Master drawings is that at Colnaghi's, where some animal drawings from the great collection of Sir Bruce Ingram include work from almost every school and period. With these a choice Winter Exhibition of Drawings at the Beaux Arts Gallery keeps strictly within the definition which at Agnews is extended in the traditional way to cover water-colours at their 80th Annual Exhibition. Alongside these stand the sculpture and drawings: Matisse at the Tate, and Georg Ehrlich at the Lefevre. Sculpture pure and simple—except that, as Oscar Wilde said of truth, it is seldom pure and never simple—challenges us at the exhibition at the New Burlington Galleries in the selection of British entries for the International Competition for a design on the subject "The Unknown Political Prisoner." So, in the absence of any outstanding shows of painting, drawings and sculpture dominate the scene.

On Matisse, whose show is naturally causing the greatest réclame, I am a heretic. He and Picasso are very often talked of as the two leading artists in the world, and more is written about them than about any other. This exhibition of the sculpture, three paintings, and the "studies" for these, organised by the Arts Council and occupying three rooms

at the Tate Gallery, can hardly be looked at with a fresh eye because of the barrage of laudatory propaganda through which it has to be approached. As we are celebrating the tricentenary of Bishop Berkeley we may agree that subjectivity rules, and "Nothing is, but thinking makes it so." Therefore, maybe, Matisse is all the wonderful things which the modernists claim for him. I can only say that for my own part, with the best intentions in the world, I can see no significance, no beauty, no meaning, no contribution to aesthetics in this work at the Tate. One picture, "The Dream," is shown with thirteen photographs of the try-outs he made on the way, apparently on the same canvas. An artist must be strangely self-conscious who has his errors thus photographed as he makes them before, as it were, burying the body. It is not the least trouble with this contemporary deifying of certain artists that false values are given even to their failures. The things which ought to go into the wastepaper basket are made the subjects of monographs and take their place among "The Master's Oeuvre" in sale room and gallery.

The curious thing at the Tate exhibition is the boosting of the erasures which surely betoken that the artist himself was dissatisfied with his own incompetence. In some of these "studies" the paper is churned into an untidy mess with the rubbing out of trials which have evidently proved to be error. The ultimate result is a piece of drawing such as any first-year art student would achieve easily. With the sculpture the same kind of trial and error is manifest. One head, "Jeannette," did move steadily from a kind of near-representational to a highly stylised, if extremely ugly, version of itself. In such an instance one must assume that



AIR RAID VICTIM. By GEORG EHRLICH.
From the exhibition at the Lefevre Gallery.

the artist was achieving what he wanted even though one does not oneself share his desire. But was he really getting what he wanted? In this atmosphere of fumbling and self-evident missing of the mark, of erasures, and therefore of errors, anybody not blinded by prejudice or by the contemporary fear of not being in the swim cannot help being as unsure as Matisse himself appears to be.

The sculpture of Georg Ehrlich showing at the Lefevre may not be supreme art in the sense that Rodin or Mestrovic is supreme, but it knows exactly what it wants and with rare exceptions achieves it. There is a danger of his mannerism of the very attenuated figure becoming too marked; but the poetry and the pathos of this sculpture gives his work an emotive quality. He is at his best in the small bronzes. "War Victim" may stand for this style, and almost for typical subject-matter. "The poetry is in the Pity," wrote Wilfred Owen of his own poetry; and this can be equally said of Georg Ehrlich's sculpture. It is as if the sadness of the pinched faces of children and of women, the sunken eyes, the listless droop of limbs of the victims of war, famine, and all the inhuman horrors of power politics had impressed itself for ever on his mind.

A promising development of his art is in the portrait head of Benjamin Britten, loaned by the Earl and Countess of Harewood. It catches exactly the strangely dreamy eyes of the musician, gets a real lifelikeness, and yet remains an obvious work of art which is not bogged down in mere realism. The large low relief, on the other hand, I should have said was a failure: there is little unity between the component figures. The drawings are obviously a sculptor's memoranda. They are rather too soft and indeterminate; but they usually have his characteristic emotional appeal. Drawings owe so much of their fascination to the insight they afford into an artist's mind, especially those which are

drawings "for" some work, and are not self-consciously created as ends in themselves in the modern fashion. Drawings taken too seriously by the artist inevitably lose this intimacy, and—need not be taken too seriously.

That, of course, is the absolute charm of such a collection from the Old Masters as those of Sir Bruce Ingram showing at Colnaghi's. Sir Bruce's collection of drawings is almost certainly the finest being made to-day. As such it bids fair to equal some of the famous collections which our great families have as heritages from the past. On any of the subjects which have appealed to him Sir Bruce can put up one of these splendid exhibitions. This time the subject is "Animals" and from his exquisite water-colour of "A Carp" by Giovanni da Udine, dating from the early XVIth century, to Joseph Crawhall, living well into our own century, there are fascinating works here. The Victorians—Wilkie, Landseer, Birket Foster—come out splendidly. The XVIIth century Dutchmen, of course, show that certainty in their technique, and that humility in putting down what they see, which constitutes the greatness of the Dutch school. Altogether a most attractive show which should attract an English audience, since our virtue of the love of animals is almost a national vice.

Returning to sculpture, an excitement has been the exhibition at the New Burlington Galleries of the chosen twelve prizewinners and their runners-up in the highly publicised international competition for a large monument to be erected to the "Unknown Political Prisoner." At least the timing of this event seems right, for the creation of political prisoners, known and unknown, seems to be a major activity in the contemporary international scene. The prize offered from an anonymous source is substantial, being over £11,000 including the various subsidiary prizes to other competitors in the eliminating rounds. In Britain the organising body is the Institute of Contemporary Arts, that enterprising ultra-modernist group. The work chosen for prizes and exhibition was therefore naturally from the *avant garde*. In the first place, the traditionalists would be unlikely to submit maquettes, and in the second, they would be rejected if they did. One does not complain of this so long as we realise that the whole thing is an affair initiated, sponsored, and concerned with this phase of art, and that the final prize and most of the money *en route* will be for abstract or near abstract work.

The exhibits were pleasingly varied. Many of our leading modernists had competed, sending work in their characteristic styles with more or less reference to the theme. I saw the exhibition before the twelve prizewinners chosen to go into the next round were announced. I, personally, gave the prize to an exhibit by Keith Godwin (a name unknown to me) for a tellingly expressionistic conception of a figure caught in a series of menacing and constricting rods. Leon Underwood's single figure, abstract in feeling but not distorted; and the scheme of another unknown, Niven Grizel, with a human form caught under the overarching tentacles of an octopus also seemed to convey the idea understandably. But I am probably filling in my pool quite hopelessly. Barbara Hepworth's artefacts of two pieces of red wood keeping their Cyclopean eye upon a similar piece of white wood; Armitage's sheets of menacing metal; or Geoffrey's Clark's arrangement of tapering rods around a rod with a knob on top are safer bets for that £11,000. Save that somebody in France or America will outdo these with even greater abstractions. One aspect of this whole affair which has to be remembered is that the final choice is to be erected in a public place on a gigantic scale. That this very private kind of sculpture with its appeal to a minority of highly sophisticated persons is thus to be inflicted on the public is rather more alarming even than the idea of the betrousered Victorian public statues which serve the London pigeons so well. Happily its destination is probably West Berlin or New York, so one need not see it.

In a world of more normal art I enjoyed the restrained paintings of Edward Wakeford showing at the Hanover Gallery. They take real risks in design and a kind of

deliberate emptiness which insists upon the formal quality. Things like the Albert Hall or the Albert Memorial; a stark impression of Sheringham conceived in a vein different from that of our English Impressionist Norfolk painters and making little sensuous appeal yet having a delightful quality of paint; the subjects are seldom pretty but the austere effect belongs to a very individual vision.

At the other extreme—all luscious colour and entirely sensuous—is the work of Max Chapman, who has a show at the Leger Gallery. Mr. Chapman goes to it with a brush terrifyingly charged with fierce colour, and forthwith in brilliant yellows and purples, crimsons and greens the picture bursts in pyrotechnic splendour. The form, the form alone is uneloquent, if I may thus vary the quotation. Certain Polish artists work in this manner derived from the Fauves, but there is always the danger of crudeness. Sometimes, especially in the landscapes, and in his own self-portrait, Mr. Chapman's delight in colour overcomes his shortcomings. I have a feeling that in his case an intensive period of drawing and even of sculpture (the two arts of form) would give the structural strength demanded by the violence of his colour. The ambitious "Nudes" in particular demanded this discipline.

In this respect Ursula McCannel at Gimpel Fils proved much more satisfying. Her paintings are often fantastic in theme—too "literary" perhaps for current taste—but they are carefully built up in firm linear design, and expressed in subtle quiet colour harmonies. Behind the representation lies a conscious abstraction which is most satisfying. She shares the gallery with J. D. H. Catleugh, who trickles paint all over his, often black, surfaces, and then calls it "Structure Continuous in Space." A little ball stuck on to this impinges on the three dimensional. All very architectonic, whatever

that means, but extremely boring when you look at half a dozen of them. This art is too divorced from life: a perilous proceeding, for art cannot live on brains alone.

One realises this in face of the best of the French moderns (but not ultra-moderns) whom one contacts again at the O'Hana Gallery. There is a most intimately human "Interior" by Vuillard; a fascinating little theatre audience group by Forain; Renoir gay; Rouault tragic; a Picasso drawing which does not belong to a phase of nonsense; two impressive works by Utrillo: all individual aesthetic visions, but all speaking to our human condition.

Then back to drawings in the widest use of the term to include water-colours at the Annual Exhibition at Agnew's, where nearly one hundred and sixty works, many of the highest quality, demonstrate this particularly English genius. Turner, at his finest as in the magnificent "First-Rater Taking in Stores," brilliantly disguises the actual drawing under the glory of his colour. It might be argued that in such a painting as "The Wood Walk at Farnley Hall" he would have done better to indicate the form a little more, but we do not often see Turner water-colours in this condition, except in our Museums. These came, I understand, from the Farnley Hall Collection, where they have been wonderfully preserved since the day Turner painted them. There were some delightfully free Gainsborough drawings; impressive Peter de Wints, including the very large "Arundel Mill"; interesting Alexander Cozens; a thrilling little study, "The Louvre," by F. Nash, which I coveted; and, most fascinating, the very fine Francis Towne "The Colosseum from the Caelian Hills." This has been bought by the enterprising Cecil Higgins' Museum, at Bedford, which evidently has an eye on the best, for they also have acquired the great Turner.

SHAFTS FROM APOLLO'S BOW—Simple Enough When You Know

THE COUNT: But is it a good play, Mr. Bannal? That's a simple question.

BANNAL: Simple enough when you know. If it's by a good author, it's a good play, naturally. Who is the author? Tell me that; and I'll place the play for you to a hair's breadth."

HOW one sighs for the possession of that Shavian Bannality! At the Tate Gallery Exhibition of the sculpture and drawings by Matisse I opened my catalogue and dutifully read the Foreword by Philip James, and the Introduction by Jean Cassou, Director of the Musée d'Art Moderne, Paris. "Great," "great artist," "great painter," "so abundant and fertile is the genius"; the encomium of the Foreword reaches lyric heights in the Introduction. The word "great" occurs five times in the first six lines; "genius" is almost equally overworked, and in a triumphant peroration, M. Cassou speaks of

"overflowing and many-sided genius in his constant state of discovery and alertness, and finally we are helped to contemplate the supreme and majestic unity with which is linked such loveliness, complexity, and Passion."

From the heights of this panegyric I turned to the drawings and sculpture which, I had imagined, gave rise to it. I was prepared for a certain descent from the heights where Holbein, Michelangelo, and Rodin tread at ease, for I have long held a private opinion that Matisse has a pleasant mediocre talent which rises at its best to nice two dimensional decoration. (No fire from heaven having consumed the paper on which I write, I proceed.) I found: not even that modicum of achievement. One set of the drawings, painstakingly and with a great deal of rubbing out and several evident false starts, eventually arrived at a tolerable outline representation of a shell. These were "studies" for the "Still Life with Shell Fish." Leonardo would have put it in firmly in Indian ink at the first essay, with twenty others in every position. So, for that matter would any competent XIXth-century artist, or any other

from the time of the Renaissance until the beginning of this century. All the rubbing out in this case is called "pentimenti" in the best Flawner-Bannalese, because it is not properly erased and the abortive attempts still show in the finished work. It is also called "a *floraison* of effort." I wish I could have thought of that one in my junior school days when an unsympathetic drawing master had the old-fashioned idea that if I rubbed things out or began all over again it was because I had drawn them badly, or otherwise blundered. In our schoolboy idiom we called an error a "bloomer," which looks as though it might have an interesting philological link with a *floraison*. However, the muddles of my youth are the magnificent gestures of Matisse; and impressive Latinisms are all part of the critical set-up.

In this matter of official art jargon, one of the most delightful incidents of the month was Sir Gerald Kelly's broadcasts on the subject of the Dutch Art at the Royal Academy, for the intrepid P.R.A. suddenly broke all the rules by referring to certain pictures of charm and appeal as "sweetie-pies." This appalling assumption that he was talking about art to Tom, Dick, and Harriet, and not to the few rare souls who forgather in the expensive offices of our State-subsidised bodies for the propagation of art, was greeted with horror. Hollywood has taught everybody that a "sweetie-pie" is a "sweetie-pie" all the world over; and if responsible people are going to begin using understandable terms in art criticism where are we? Nobody could call a piece of Matisse sculpture with elephantiasis below the knee of one leg and gouty feet a "sweetie-pie." No, no; let us get back to simple statement:

"distorted gestures and the forceful arrangement of masses, which is the spirit of the will carried to excess and consequently having something of the barbarous and primordial, so bizarre in appearance and exacting in effect."

It's as simple as that if you know.

A DRAWING : AND TWO EL GRECO PAINTINGS

THE discovery of a sheet of drawings which may be presumed to be preparatory studies for two of the great works of El Greco is an event of importance. El Greco is not one of the artists who worked from drawings it would seem, for we know of practically none which can certainly be said to come from his hand. The only one in the British Museum attributed to him has of recent years been declared to be "Venetian School." Ludwig Goldscheider, in his Phaidon book *El Greco*, reproduces a pen, bistre and wash drawing belonging to Marc Olliver, Esq., which is a study for the figure of St. John of the "Golgotha" in the Prado, and which also contains a light sketch for one of the angels in that work. The probability is that El Greco's method of working, concerned as it was rather with the presentation of mood and idea than with the pure representation of natural appearances, did not suggest to him that he should usually make any preliminary studies from nature other than the small clay or plaster modellings which he used.

The finding of this sheet of drawings is therefore noteworthy. It came from an album which was in the collection of C. Sackville Bale, the well-known XIXth century collector. They eventually came into the possession of Norbert Fischman under circumstances which were recorded in the columns of *APOLLO* in March, 1951 (p. 78), through the recognition of a picture then in his gallery to a drawing of the subject inscribed by Goya in the album. Further investigation of the contents of this album has brought to light this other Spanish drawing containing details of El Greco's series of pictures of "St. Andrew," the head of the saint appearing twice; and another head which is that of the spectator immediately behind the Christ figure on the left in the several versions of "The Despoiling of Christ." A palimpsest on the same sheet shows a faint outline drawing of a hand supporting the cross in the "St. Andrew." There are thus three separate studies and the beginning of a fourth on the same sheet.

The paper itself has been carefully examined by Ludwig Goldscheider. It is watermarked with the horse in a circle which was used at Naples (Carteggio di Napoli) during the XVIth and throughout the XVIIth century. Since Naples was at that time part of the Spanish dominions and was ruled by viceroys of the Habsburgs, this paper would have been imported into Spain, and so would have come to be used by an artist working there. Indeed, the likelihood is that El Greco himself would have travelled to Spain from Italy by way of Naples, and as the "Despoiling" was one of the first works he did in Spain, that he might have used this Neapolitan paper.

The "St. Andrew" occupies the chief part of the drawing,



THE DRAWING showing the El Greco Details.
(Courtesy of Norbert Fischman)

which shows, first, a full study of the whole composition exactly as we have it in the most famous version in Toledo Cathedral. A portion of this composition was also used by El Greco for the "St. Andrew" in the series of eight apostles which he did for the cathedral at Almadrones. Four of these went to the Prado during the war; but the "St. Andrew" itself has recently been acquired by the County Museum at Los Angeles. It shows the saint exactly as he appears in the enlarged detail of the head on the drawing, except that in this version the artist has dispensed with the fairly deep shadow between the beard and the diagonal of the wood of the cross. This shadow is more distinctly marked in the version of the picture at Toledo. The double relationship of the newly found drawing to this "St. Andrew" subject in its several versions is thus fully established. From the appearance of the sheet of drawings it looks as if the study for the full composition was put in last, since some of the lines for this come over the firmly

A DRAWING: AND TWO EL GRECO PAINTINGS



Detail of the Drawing.
(Courtesy of Norbert
Fischman.)

drawn neck of the detail used in the "Despoiling"; and the lines of the cross also carry slightly across those of the beam over the shoulder in the larger scale detail of the subject.

The study for the head of the man in the "Despoiling of Christ" is so strongly drawn and the characterisation so marked that one sees at once the relationship in this case. It was this picture which established El Greco's fame in Spain shortly after his arrival. It was the subject of a lawsuit and of arbitration between the artist and the church authorities of Toledo Cathedral who had commissioned it. Throughout his whole career El Greco was constrained to repeat it for different churches, the subject being one deemed eminently suitable for the vestries. This slightly sneering onlooker, standing just behind the Christ and balanced by another of the same type, is one of the most clearly defined personages, though only the head and bare neck (almost precisely as shown in the drawing) appear in the crowded composition.

The slight indication of the hand which is included on the sheet was evidently not used by the artist in any finished work. It is not carried far. Bent emphatically backward from the wrist it may well have been an essay for a hand supporting the cross in the "St. Andrew" and have become abandoned as being too mannered and elegant for this subject.

The whole sheet, however, which has been left in exactly the state in which it came from the album, forms an impressive addendum to the El Greco works. Mr. Goldscheider has pointed out that it is the only drawing we have in red chalk; and, with the other mentioned which is reproduced in his book, the only studies definitely connected with paintings by El Greco. A rarity indeed.

HORACE SHIPP.



ST. ANDREW. By El Greco. Toledo Cathedral.



REGENCY FURNITURE

Part III Furniture for Writing

BY

EDWARD H. PINTO

Fig. I. An elegant Regency writing cabinet, veneered with curl and striped mahogany, the pilasters and lion claws of carved and gilded wood. *Blairman*.

FOR the first three-quarters of the XVIIIth century, the sloping fronted bureau, with the interior fitted for stationery and with the flap, when extended, supported on lopers, with or without bookcase above, was the most popular form of enclosed writing cabinet. It shared favour with two others: the flat-topped library table or pedestal desk, which exposed all the writing equipment to view, and the writing table with a writing slide forming a cover to a drawer fitted for stationery.

In Chippendale's *Directory* (1st edition 1754, 2nd edition 1755, 3rd edition 1762), many variations of these three basic types are shown. The writing cabinet with straight fall front secretaire drawer was only occasionally made at this time. In Hepplewhite's *Guide*, published in three editions between 1788 and 1794, the combined bookcase and sloping front enclosed bureau is still shown, but with alternative designs offered for bookcases with secretaire drawers, and bookcases with projecting writing cabinets below, enclosed by a tambour shutter. By the time that the three editions of Sheraton's *Drawing Book* appeared between 1791 and 1794 the sloping front and the tambour enclosed bureau had both lost considerable favour to the cabinet fitted with fall front secretaire drawer, the cylinder desk, and a number of fashionable novelty writing cabinets and tables, some with mechanically actuated rise and fall stationery cabinets. Speaking of the tambour, Sheraton says "... in French it

means a drum. Tambour tables, among cabinet-makers, are of two sorts—one for a lady or gentleman to write at; another for the former to execute needlework by. The Writing Tambour Tables are almost out at present, being both insecure and liable to injury." Now Hepplewhite had favoured tambour work and Sheraton's views are suspect, because he was always prejudiced against anything which Hepplewhite tried to popularise. Nevertheless, it is true that the tambour, as constructed at the end of the XVIIIth century, was somewhat delicate, and probably this construction was only used for a limited number of fine-quality writing desks. The tambour never died out and it was revived in a much stronger and clumsier form as the Victorian roll-top office desk.

During the Regency period, the sloping front bureau was out of favour and one can only assume that this was due to a vagary of fashion, for a more useful type of enclosed writing cabinet has never been designed. A writing cabinet based essentially on the French Empire fashion, which enjoyed popularity during the Regency, was the straight-fronted secretaire, which consisted of a chest of drawers with a heavy fall front above, enclosing numerous compartments and drawers for writing equipment and sometimes with a long shallow drawer in the frieze. Basically it was a revival of the late XVIIth-century *scrutoir*, but much more architectural in conception, with pilasters at the front angles,



Fig. II. A simple piece of furniture in mahogany, with ebony lines. Its accommodation includes book or ornament shelves, a fitted writing drawer and good cupboard accommodation. *Frank Partridge.*



Fig. III. A small cylinder fronted writing cabinet of neat design, in rosewood with an inlay of brass in an ebony ground. *Harrods.*

usually mounted in ormolu; almost invariably it was a very high-grade piece of cabinet work.

The Regency writing cabinet with beautifully fitted fall front secretaire drawer and pilasters at the angles was a much lighter variant. A very fine specimen, undoubtedly the product of one of the best cabinet makers of the period, dating from about 1810 and measuring 2 ft. 11½ in. in height by 3 ft. 3 in. in width, is shown in Fig. I. It is veneered all over with mahogany. The straight grained cross banding sets off to advantage the fine curl veneers of the banded oval panel centres. The pilasters and lion paws are of carved and gilded wood.

A pleasantly proportioned and neat late Regency piece of furniture, measuring 4 ft. 1½ in. in height and 2 ft. 9 in. in width, and obviously intended for a much more modest home, is shown in Fig. II. It is veneered with mahogany, inlaid with ebony lines and has a drawer provided with a leather-lined writing slide flush with the top edges, and a smaller drawer, fitted for pens and ink, which pulls out below from the right side of the writing drawer. This is one of the many Regency combination pieces which provides good cupboard accommodation, with shelves over for books or ornaments, in addition to the writing space, which one feels is not the primary consideration. The grille to the door panels, the pierced top gallery edging and the rods of the scroll ends, designed as half lyres, are of brass.

Another late Regency writing cabinet is shown in Fig. III. It measures 4 ft. in height over the superstructure, by 2 ft. 6 in. in width, and it is, in effect, the 1820 version of the cylinder desk which Sheraton had shown in his *Drawing Book*, nearly thirty years earlier. It is simple, well-proportioned and eminently practical. The legs, though restrained, show clearly the trend towards the early Victorian taste in turnery. The brass inlay, in an ebony ground, forms a quiet contrast to the rosewood veneer of the carcasing. The writing table pulls out, bringing forward, at the same time, the nest of drawers and stationery compartments. When pushed back, the whole is enclosed and locked by the cylinder fall.

Differences of costs and values a hundred and thirty years ago and to-day are well exemplified by the description and price allowed to the cabinet maker then for constructing a mahogany

"Cylinder-Fall Writing Table. All solid.—Three feet long, one foot nine inches wide, the upper framing ten and a half inches deep, the lower framing six and a half inches ditto, one drawer in front, cock beaded, etc.; four inches deep outside, the inside fast; three small drawers and six letter holes in ditto; the edge of the top and the sweep part of ends square; on plain Marlbro' legs; the standing board solid and made fast, and a front board of inch stuff under ditto to receive a mortice lock; the bottom rail of inch and a quarter stuff; without any mouldings; the cylinder to run on four iron pins, or with wood tongues; the upper back of mahogany, screwed in; partition edges faced with mahogany . . . £2. 6. 0."

The cylinder desk described is the same height, six inches wider and, apart from the extra of the long drawer, is much simpler than the specimen illustrated. Instead of the "standing board" (i.e. writing slide) "made fast," Fig. III has a table made to slide, which is edge veneered and leather lined. Instead of "Marlbro," which were plain squares, it has turned legs. Instead of "three small drawers and six letter holes," it has nine small drawers and three letter holes, all veneered. Moreover, instead of being "solid," the carcase is veneered with rosewood, inlaid with ebony and brass and has brass columns to the upper gallery and brass castors. Working from the table already quoted, these extras would have added *labour* to the approximate value of £1 14s., making a total of £4 for the cabinet making. To-day the same labour would cost between £30 and £40 if the desks were made in reasonable quantities.



Fig. IV. A large-scale pedestal writing table of the finest quality, based on a design by Thomas Hope of Deepdene. *Blairman.*

So far the examples illustrated have all been those desirably narrow pieces of furniture which suit the small house or flat of to-day. With Fig. IV we come to a monumental and large-scale pedestal writing table of great dignity, which requires not only a very large and rather sparsely furnished apartment, but also that the other furniture should be in scale and close harmony, and that there should be a correctly designed background to set it off to advantage. It is of similar archaeological type, but a much less elaborate version of a design published by Thomas Hope of Deepdene in his *Household Furniture* (1807). It measures 4 ft. 0½ in. in height over the pedestals, 6 ft. 3½ in. in width and 2 ft. 11½ in. in depth. It is of superlative quality, both in workmanship and materials. The mahogany veneer is, as the photograph shows, full of life; the very restrained carved ornament on the lunette corners of the pedestal trays and on the various horizontal bandings is of fine detail, crisply carved and ebonised in contrast to the mahogany. The "bridge" is provided with a fitted drawer, which pulls forward and has a leather writing slide in it.

The cabinet making is of that precision which causes one drawer to come forward with the air pressure of another being closed. Although intended for one person writing at one side only, it is finished on all sides, and cupboards opening at the back of the pedestals extend to half the depth. In the front upper half of the pedestals, side cupboard doors, facing each other across the bridge, enclose nests of drawers. Below the bridge each side are three more drawers. There are also secret drawers opening from the front, situated between the skirting and the lowest enriched banding.

The graceful writing table, shaped like the letter D on plan, with the straight side forming the front, and a superstructure consisting of small drawers and cupboards, surmounted by a gallery encircling the three sides of the sweep, was known as a Carlton House writing table. Sheraton first showed a drawing for a table of this type in an appendix to his *Drawing Book* of 1793. There it is described as a "Lady's Drawing and Writing Table." A few specimens of this gracefully shaped table were made before 1800, but the majority seem to have been made between 1800 and 1830.

Even in its simplest form, this type of table, with its veneered curves, was expensive to make and no less than £8 was allowed to the cabinet-maker for labour. In elaborate specimens, this figure must have been at least doubled. A number of interesting Regency writing tables had a certain amount of derivation from the Carlton House type. In some, the superstructure was only at the back; in others, it was confined to the ends, leaving both long sides open and available for two people to write at the same time, as in a partner's pedestal writing desk. An attractive example of the two-sided table, dating from about 1810, is shown in

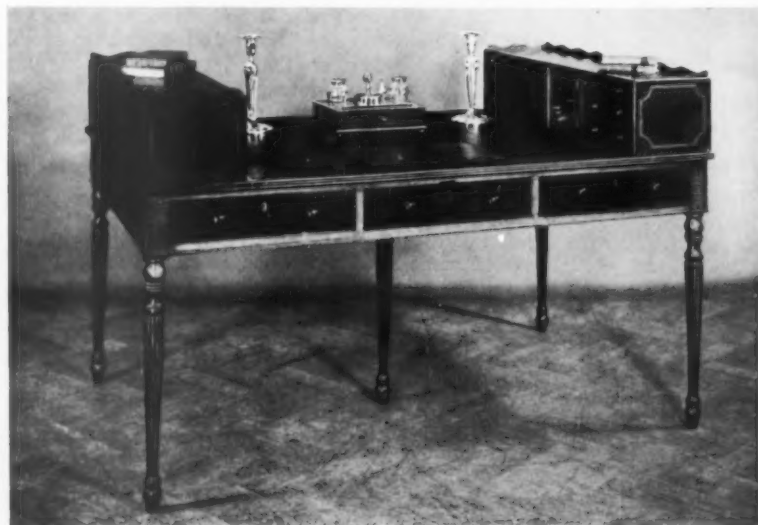


Fig. V. A two-sided writing table in mahogany, of dignified style and derived from the basic principle of a Carlton House writing table. *M. Harris.*



Fig. VI. Another double-sided centre writing and drawing table, which owes much to Sheraton's *Drawing Book*. Mallett.

Fig. V. Of mahogany, it measures 5 ft. 3 in. in length by 3 ft. 3 in. in width and has a centre support which is out of the way of both users. It is one of those quiet designs which follows naturally from the XVIIIth-century tradition and is entirely free from metal ornament. The horizontal reeding on the edges of the table top and in the squares of the leg posts was a favoured Regency motif, which James Bevan's invention of 1803 (referred to in Part I of this series) had made possible to execute by machine. When no machine was available, 1s. 1d. was allowed for each of the panels of sunk cross reeding, as illustrated. The machine, at that time, could not mould tapered reeds, and for those on the graceful turned legs the cabinet-maker was allowed 1½d. per reed.

The double-sided centre writing and drawing table in mahogany, with drawers each side, Fig. VI, dates from approximately the same period as the last and, in general layout of top, is based on a design of Sheraton's. It is an ingenious and useful piece, well suited to present-day requirements, providing, as it does, a large flush surface which can alternatively be arranged as two rising desks, adjustable on ratchets for reading or drawing, and with two useful sliding extensions at the ends. Note the sunk com-

partments with original silver-topped ink bottles, to right of each writing place.

Fig. VII shows an elegant writing table for a lady. It dates from the first decade of the XIXth century and has that deceptive simplicity which, as so often occurs with the best clothes, demands the highest grade of workmanship for successful achievement. It is partially of solid rosewood and partially veneered. The ormolu mounts are all of the finest quality and in the Grecian taste, with key pattern used for the pierced gallery, pearl ornament round the drawers and on the stretcher rail, star handles, anthymion escutcheons, lyre end supports and formal acanthus on the toes.



Fig. VII. Grecian ornament in the French taste, but English made. Blairman.

AN EARLY CHELSEA SALT-CELLAR

ADATED piece of triangle-period Chelsea china in the London Museum has recently attracted attention. The piece is a white salt-cellar in the form of a shell supported by two dolphins, and was formerly part of the Hilton Price Collection which was acquired when the



Fig. I (top left).
Chelsea china salt-cellar in the London Museum.
By permission of the Trustees.



Fig. II (at foot, left).
Silver gilt sauceboat made by Nicholas Sprimont between 1743 and 1745. Reproduced by gracious permission of H.M. the Queen.



Fig. III (top right).
The mark on the base of the Chelsea china salt-cellar in the London Museum.
By permission of the Trustees.



Fig. IV (centre right).
Chelsea china salt-cellar in the London Museum.
By permission of the Trustees.

Fig. V (at foot, right).
Silver gilt sauceboat made by Nicholas Sprimont between 1743 and 1745. Reproduced by gracious permission of H.M. the Queen.



Museum was founded in 1911. It was found in course of excavation on an unspecified site in London, which accounts for its somewhat battered condition. It seems possible that no similar specimen exists elsewhere. The piece is marked on the base with an incised triangle and the date 1746. Its main interest, however, lies in its close similarity to a set of four silver-gilt sauceboats belonging to H.M. the Queen, by whose gracious permission the accompanying photographs are reproduced. These sauceboats were made by Nicholas Sprimont between 1743 and 1745 (see Article by W. W. Watts in *APOLLO*, 1935). But the china salt-cellar is very much cruder; the human figures are omitted altogether, the base is not decorated with marine life, and the shell

itself is round and dumpy, and entirely lacking in the easy grace of the silver-gilt sauceboats. The dolphins provide the closest similarity, especially in the upward twist of their tails. The appearance of the salt-cellar does, in fact, corroborate the suggestion made by the dates that this is an early piece by Sprimont working in a still unfamiliar material. It would be interesting to know whether other examples of the salt-cellar exist.

F. H. W. SHEPPARD.

The Craft and Appreciation of Stipple and Crayon Engraving in England

BY KENNETH ROMNEY TOWNDROW

Fig. I. Detail from Fig. III showing the impression of stipple.



THE name of one man, Francesco Bartolozzi, is inevitably quoted whenever the subject of stipple-engraving is discussed and, certainly, both by his artistic origins and by the extraordinary volume of his achievement, he provides in his single person an ideal illustration of his craft.

Stipple-engraving probably evolved out of the method of punch-engraving used by goldsmiths and silversmiths in the finishing of certain ornaments. In Germany a technique of pure dot-work by means of hand-punches of different sizes and with various pattern-heads, grained and hatched, was developed in the production of decorative plaques. These, as with the niello plates significant in the early history of line-engraving, were not originally intended to be printed, though, according to Mr. A. M. Hind,¹ modern impressions have been taken and it is possible, as with niello, that the original craftsmen took impressions to judge the progress of their plates. Earlier in the XVIIth century the Italian line-engravers, such as Guilio Campagnola, actually engraved for reproduction a certain number of plates prepared by *flicking* the metal surface with the point of a graving tool, and thus produced results which may be described as pure stipple without its modern reinforcement of the etched dot method introduced in the early XVIIIth century by a Frenchman, J. C. François (1717-69).

It is at least of incidental interest that Bartolozzi was born about 1725 of a Florentine family of goldsmiths and silversmiths, and would most probably have followed his father's craft had he not shown unusual gifts as a draughtsman and designer. He was trained as a painter for three years in his native city, and then went to Venice, where he specialised in engraving to such purpose that his early professional work was judged of importance. After a short period in Rome, when he already had the working leisure to plan and execute a set of engravings from the life of St. Nilus, he returned to Venice and from there removed to London, where for thirty-eight years he was to live and build for himself and a large number of pupil-assistants a dominant school of engravers in stipple. Possibly without Bartolozzi's powers as a craftsman and enterprise as a business man stipple-engraving would not have established itself in England with a native popularity next to that of mezzotint. Moreover, it is unlikely that the accompanying charms, slighter and perhaps over-sweet, of crayon-engraving would have occurred to many engravers working by more robust methods as a means of appeal to the tender sentiments of the prosperous English middle-class.

Stipple itself is a singularly pure and dignified method of intaglio printing. Without pretending to the deeper more "sonorous" possibilities of mezzotint it has a wide and "airy" tonal range to be gained without recourse, in its finest

masters, to expedients of blurred, dragged, or congested passages of engraving. Used without colour its prints have a delightfully clear, silvery appearance. Coloured from the single plate the results are so good that Mr. Hind has written most justly that, "While numerous attempts (seldom successful) are made in colour mezzotint, we wonder that no artist recurs to the process which is of all the most perfectly adapted for clear colour-printing."² It is perhaps the least complicated and so the least hesitant of intaglio engraving methods, and in its modern form, like lithograph, a forthright weapon in the hands of its more skilful exponents. Its plates must have been executed in a fraction of the time demanded by the artists of line-engraving and the mezzotint, while its complete certainty of effect makes the great aquatinter seem as much a magician as a craftsman. Unfortunately, or perhaps otherwise, there was nothing in its composition as a technique tending to that semi-mechanism which in lithograph has enabled that craft to survive, indeed conquer, photography.

A measure of the craft's early confidence in its technical powers is its treatment in the 1786 edition of *Chambers' Encyclopædia*. Whereas with all the other forms of engraving dealt with, including even that of line, a certain archaic hesitancy of description impairs the understanding for the modern non-technical reader, the explanation of stipple is so precisely simple that it could hardly be bettered to-day. But for the giving of this confidence there is no doubt that the craft was indebted to François, to whom, according to *Chambers'* a state pension was granted by Louis XV for his discovery. This discovery was, strictly speaking, that of crayon-engraving, a method of imitating the appearance of soft pencil and pastel drawings.

A plate was prepared with the usual etching ground and upon this the artist worked with various forms of roulette whose bite, through the film of wax covering the plate, simulated the passage of a soft pencil or chalk over the texture of the coarse-grained papers usually reserved for such drawings. The plate was then bitten by the diluted acid and touched-up for any finishing refinements by a specially fashioned instrument called a stipple-graver. Prints taken from such plates had charm and a remarkable likeness to the original drawings. The technique was immediately recognised as one of considerable value to teachers of art, who were thus able to supply their students with not only their own studies to work from, as hitherto, but a great variety of drawings of the acknowledged masters preserved in the cabinets of the State museums.



Fig. II. Lord Thurlow. Engraved by F. Bartolozzi after Sir Joshua Reynolds.



Fig. III. Miss Farren. Engraved by F. Bartolozzi and C. Knight after Sir Thomas Lawrence.

Two other Frenchmen, G. Demarteau and L. M. Bonnet, contemporaries of François, acted as perfectors of the new method and, especially in the case of Bonnet, developed a means, by printing in colours from a number of perfectly registered plates, of producing facsimiles of pastel paintings. The greatly complicated problem of imitating not just a drawn line, but whole zones of closely woven tone produced in the original by cross-hatching, was surmounted by the use of a tool called a matting-wheel, the operative end of which was armed with numerous irregular points.

Here, obviously, was an extraordinary reinforcement to the primitive stipple engraver whose state for two hundred years had remained, by punch and hammer, that of the decorator upon metal objects. The transformation is described with simplicity by a practical engraver, P. H. Martindale: "The method of engraving in stipple is simply one of *dots*. Now the making of a dot seems a very easy thing, yet there is a good deal of dexterity and knowledge required before it can be executed in a really first-class manner.

"Assuming that the outline of a subject has been placed upon the copper surface by any of the usual ways, how is the picture to be dealt with? For the one old method of making dots, a punch was taken and tapped with a hammer, more or less gently, as the tone required. The punch had to be kept perfectly upright. Now we know by studying dry point that any dot so made would not only entail a hole, but a consequent mound or raising up of burr on every side, so that another tool—a scraper—must be used to cut away the unwanted mounds. This method gave place to a much more satisfactory one—that of etching the holes. The old method was obviously clumsy in its execution."³

There, in essence, is the whole case. But it is wanting

for the non-professional reader insomuch that it gives little idea of the personal responsibility of the engraver for those qualities that differentiated a good from an indifferent plate. They were many and, of course, the reason why stipple, unlike lithograph, was unable to survive into the present age.

When the simple craftsman of the pre-etched stipple embraced the subtleties of the new development of crayon-engraving he had to add to the delicate but straightforward judgment of his punch and hammer technique a whole new series of values capable of suggesting textures hitherto beyond his means and shades of atmosphere he had not even contemplated. He now had at his command a complete medium, and certain of his number proved themselves to be dexterous in their appreciation of the finer points of the new opportunity. And it should be of interest to appreciators, and to those who collect, to notice the large differences between the men who were influenced by the Paris school of, intrinsically, crayon-engravers and those who were trained in London by Francesco Bartolozzi with, behind him, a long tradition of highly accomplished Italian engravers. Mr. Hind remarks that: "Bartolozzi and most of the stipple-engravers found their truest vocation in engraving the drawing-room fancies of artists, such as G. B. Cipriani and Angelica Kauffmann."⁴ But technically there is a world of difference between the robust handling of stipple as used and taught by Bartolozzi and the effeminate charms of the Parisian influence.

This is well illustrated by both the plate engraved by Bartolozzi from Sir Joshua Reynolds' portrait of Lord Thurlow (Fig. II) and that from Sir Thomas Lawrence's painting of Miss Farren (Figs. I and III), in the engraving of which Charles Knight, an assistant, seems to have had a part.



Fig. IV. Queen Charlotte. Engraved by Thos. Ryder and Thos. Ryder, Junr., after Sir William Beechey.

Those who have been fortunate enough to see an early progress-proof of the "Thurlow" plate¹ will agree that the monumental quality of the finished plate is not merely due to Sir Joshua's fine design, but also to the essentially vigorous execution of the engraving. Without using, in the accepted sense of the word, a mixed method—that is, incorporating with the stipple another form of engraving—Bartolozzi freely reinforced his stipple by an etched or graver's line whenever he felt this desirable. A technical purist out of the French school would not have allowed such non-conformity, but its extraordinary effectiveness in the hands of a master-craftsman can be seen in the "Miss Farren." This portrait by Lawrence of the English actress who became Countess of Derby by her marriage to the 12th earl in 1797 was painted at the height of her career at Drury Lane when, although she played Portia and Juliet, her chief gift was for the famous XVIIIth-century comedy parts. The third edition (February 25th, 1791) of Bartolozzi's plate is given here: a perfect example of, in general, the clarity of effect in the uncoloured stipple and, in particular, the remarkable freedom in engraving developed and retained by the Italian school of stipple-engravers. Unfortunately the sky expanse in this important work is not of the quality of the figure, but the latter is such a commanding *tour de force* in the medium that it is rightly a classic example of stipple. There is a considerable use of line, crisply directed with great expression, but a remarkable tact in avoiding interference with the plate's prevailing stipple textures. The face, hair, gloves and muff are most delicately worked—the face and gloves, especially, having an infinity of subtle rendering worthy of the finest products of the Paris school.

As already mentioned, stipple yields the most satisfactory results in colour printing from the single plate, although, in its crayon form, almost perfect facsimiles of pastel paintings



Fig. V. King George III. Engraved by Benjamin Smith after Sir William Beechey.

were produced by the use of multiple plates, exactly registered.

An example of the single plate process worthy to be compared in quality to the "Farren" engraving is the plate engraved by the Ryders, father and son, from Sir William Beechey's portrait of Queen Charlotte (Fig. IV). This is one of the most satisfactory coloured engravings in existence and fair evidence to accompany Mr. Hind's appeal on behalf of coloured stipple.

The method of producing these prints entailed exact judgment and delicate hand-work throughout. The plate had to be prepared by wiping and re-painting between each print, rag-stumps being used to feed with colour the different areas of the engraved surface of the plate.

With this in mind one is better able to appreciate the technical and æsthetic beauties of the "Queen Charlotte", the black mantilla over a soft yellow head scarf being both a delicate yet strong foil to the flesh tones, otherwise lost in their subtle gradations against the silky white coat of the Maltese terrier held in the Queen's arms and the well-organised but large area of white lace dress.

The companion plate of George III (Fig. V), also from a painting by Beechey and engraved in this case by Benjamin Smith, is more coarsely stippled and even in parts reminds one of the effect produced in the youth of the craft by the use of punch and hammer. But, over all, the print has strength and character; and both Queen and King are drawn against skies which, unlike that of the "Farren" portrait, are nobly realised.

Naturally such coloured prints were, in different degrees, finished by hand, but it is remarkable with what powers of colouring some stipple plates, in both single and multiple methods, were charged. Such a one is Peter Simon's engraving from Downman's painting of a scene from *Tom*



Fig. VI. Tom Jones. Engraved by Peter Simon after J. Downman.

Jones (Fig. VI). This is a most accomplished essay in pure stipple, with no apparent dependence upon line. Its colour is rich and unusually varied, a point of particular interest being that passages of shadow which in coloured mezzotint would lose most definition, in stipple, as seen in this plate, retain their drawing and full part in the translation of the original painting's composition.

It is also worthy of notice and some study that the precise technique of stipple in its crayon form is, after lithograph, most able to reproduce a distinguished artist's characteristic draughtsmanship. This is apparent in E. Williams' engraving of Rowlandson's drawing, "A College Scene," subtitled "or a Fruitless attempt on the purse of Old Square-toes." This, again, is an example of pure stipple without the assistance of line, but with accent upon crayon effects to simulate the broad manner of Rowlandson's handling. Perhaps the delicacy of the point stipple in the head of the undergraduate is a little isolated in, otherwise, so open a plate. But this accent upon the bloom of youth does throw into relief the grand design of the old man, a figure of noble bulk with the serious expressiveness which Ackerman recognised in the artist and did everything in his power, as a



Fig. VII. A College Scene. Engraved by E. Williams after T. Rowlandson.

patron and publisher, to encourage in preference to Rowlandson's grosser manner of caricature.

Stipple, throughout its history, has perhaps always been more appreciated by the artist than by the public. It has never held a popular place beside, in turn, line-engraving, mezzotint, aquatint and lithography. Its fruits have remained for the discriminating, and now even the artist seems to be ignorant of its possibilities; or is it that we have lost by default a taste for non-mechanical refinements, both executive and appreciative?

REFERENCES

- ¹ *Processes and Schools of Engraving*. B.M. 1914. P. 42.
- ² *Ibid.* p. 43.
- ³ *Engravings—Old and Modern*. London 1928. Pp. 97-8.
- ⁴ *Processes and Schools of Engraving*. B.M. 1914. P. 42.
- ⁵ An excellent example is now in the possession of Messrs. Colnaghi.

Catalogue of Stipple Engravings loaned for illustration

Edward, Lord Thurlow. Lord High Chancellor of Great Britain

Fig. II. Size 19 $\frac{1}{2}$ × 15 in.
Sir Joshua Reynolds pinxit. F. Bartolozzi, sculpsit. 1782. Published May 25th, 1782, by Anthony Pozzi, No. 4, Orchard Street, Portman Square, London.

Messrs. P. and D. Colnaghi & Co., Ltd., 14, Old Bond Street, London, W.1.

Miss Farren

Figs. I and III. Size 21 $\frac{1}{2}$ × 13 $\frac{1}{2}$ in.
T. Lawrence, pinx. 3rd Edition. Proof before signature of engraver, but in other editions bearing the name C. Knight Sculpt. (assistant to F. Bartolozzi). London. Published February 25th, 1791, by J. Jeffreys, Ludgate Hill.

Messrs. P. and D. Colnaghi & Co., Ltd., 14, Old Bond Street, London, W.1.

Her Most Gracious Majesty Queen Charlotte

Fig. IV. Size 22 $\frac{1}{2}$ × 15 in.
Painted by Sir Wm. Beechey, R.A. Engraved by Thos. Ryder & Thos. Ryder, Junr. This Print, Engraved from a Picture painted by Sir William Beechey in his Majesty's Collection Is most humbly Dedicated to his Majesty by his Most Dutiful & Loyal Subjects J. & J. Boydell. Published December 1st, 1804, by J. & J. Boydell at the Shakespeare Gallery, Pall Mall, and at 90, Cheapside, London.

The Parker Gallery, 2, Albemarle Street, London, W.1.

His Most Gracious Majesty King George the Third

Fig. V. Size 22 $\frac{1}{2}$ × 15 in.

Painted by Sir Wm. Beechey, R.A. Engraved by Benjamin Smith. This Print, Engraved from a Picture painted by Sir William Beechey in his Majesty's Collection Is most humbly Dedicated to her Majesty by her Most Dutiful and Loyal Subjects J. & J. Boydell. Published December 1st, 1804, by J. & J. Boydell at the Shakespeare Gallery, Pall Mall, and at 90, Cheapside, London.

The Parker Gallery, 2, Albemarle Street, London, W.1.

Tom Jones

Fig. VI. Size 16 × 18 $\frac{1}{2}$ in.

Vide Book XVIII. Chap. XII. Painted by J. Downman. Engraved by Peter Simon. Published March 25th, 1789, by John & Josiah Boydell, No. 90, Cheapside, London.

The Parker Gallery, 2, Albemarle Street, London, W.1.

A College Scene, or a Fruitless attempt on the purse of Old Square-toes

Fig. VII. Size 13 $\frac{1}{2}$ × 12 $\frac{1}{2}$ in.
Designed by T. Rowlandson. Engraved by E. Williams (undated and publisher unnamed).

The Parker Gallery, 2, Albemarle Street, London, W.1

Fig. 1. *La Liseuse*.
E. Manet.
The Redfern Gallery.



FRENCH PAINTERS. VIII—EDOUARD MANET

(With a reference also to Berthe Morisot)

BY ERIC NEWTON

THE paradox of Manet's art is that he was a traditionalist caught up and carried along by a revolution. To his own surprise and to the great confusion of art historians he has been identified with that revolution—even described as one of its chief instigators—whereas during the whole of his life he made half-conscious, half-unconscious attempts to resist it. Temperamentally he was unfitted to be an Impressionist; one half of the Impressionist creed was alien to his ways of thinking and his ways of seeing. The other half he would have adopted in any case, in whatever century he had been born, just as his prototypes, Velasquez and Goya, had adopted it. It is significant that at none of the eight exhibitions of Impressionist paintings that were held in Paris between 1874 and 1886 did he consent to exhibit his pictures.

Edouard Manet, son of rich parents, began his studies at the Ecole des Beaux Arts, in the studio of Couture, a painter of considerable technical ability but devoid of creative power, a man whose arrogance would not allow him to ally himself with either the neo-classic party under Ingres

or the romanticism of Delacroix. French painting, throughout the XIXth century, was conducted on so strict a system of loyalties that to be independent of a party gave a false impression of strength; and even though the young Manet, at the age of twenty-three, was unable to respect Couture as an artist, there is no doubt that he was encouraged by his independence to believe that art need not involve a two-party system and that there were other ways to secure artistic salvation than by enrolling as a classic or a romantic.

Already Courbet had made the decisive gesture of building for himself a pavilion at the gate of the World Exhibition of 1885 and labelling it "Realist," and if Manet had been looking for a label, "Realist" would have been as good as any. Fundamentally, both Manet and Courbet were aiming at the same target. Their paintings, utterly different in style, were gestures of defiance directed against the fashionable theories of the time. The stylistic difference between the two men was inevitable. Courbet, the peasant, robust, genial and not without a strain of vulgarity, sprang from the soil of Franche-Comté. Manet was essentially a townsman

and a Parisian, refined and sophisticated, half-scholar, half-dandy. Both were impatient of the artificiality of the two fashionable parties and the even more artificial hostility between them. Both would have explained themselves quite simply and with a deceptively truthful air by saying: "I paint what I see." Perhaps it would never have occurred to Courbet that what an artist sees, how he chooses to see it, and how, having seen it, he chooses to paint it, are factors that make the simple statement, "I paint what I see," almost meaningless. But Manet had none of Courbet's robust naivete. He knew that "historical" painting, "imaginative" painting, or "noble" painting did not interest him at all, and he felt that Degas's early experiments in a historical vein, "Young Spartans Exercising," and "Semiramis Founding a City," were absurd attempts to revive a moribund kind of art, but he was not so simple as to imagine that a painter could throw tradition to the winds and rely merely on a keen pair of eyes and a self-taught method of painting. "I paint what I see," merely meant, for Manet: "My subjects are chosen from contemporary life, and I refuse to idealise that life." But what really interested Manet was not the choice of subject but the manner of presenting it, and in evolving that manner he practised as much self-conscious refinement and self-discipline as his contemporary Whistler, but with far more spontaneity and vigour.

It is not accident that determines the choice of the Old Master to whom a young master becomes a disciple. It is inevitable that a neo-classic like Ingres should become a follower of Raphael, that the romantic Delacroix should study the works of Rubens, and that the two realists, Manet and Courbet, should have found their chief inspiration in Velasquez and Franz Hals. But Manet and Courbet, despite the similarity of their loyalties, found themselves inspired in different directions. For Manet, Velasquez was not only the supreme realist but also the supreme master of simplification. And Franz Hals was not only a virtuoso in handling paint but also the artist who, above all others, gave the impression that his first brush-stroke was also his last, and that whatever he wished to say in paint was said in a single direct statement after immense deliberation. The power that Manet, alone of his generation, possessed was the power to paint *au premier coup*. For him painting was not a slow building up to a final effect by hundreds of tentative approaches, but a bold, unanswerable statement with an unhesitating muscular sweep behind it. If during the painting of one of his pictures he made a single false step, his only remedy was to destroy what he had done and to start again. All Manet's greatest pictures give this effect of complete and sudden spontaneity arrived at by a process of thoughtful deliberation. He was not merely a realist, but a selector of whatever visual information seemed to him essential, a ruthless simplifier, and a tireless explorer of the possibilities of paint. He had all of Courbet's vitality and all of Whistler's perfectionist artistry, and, by combining the two, outstripped them both.

It is not surprising, then, that a considerable part of his early self-training consisted in copying pictures in the Louvre, and that the artists he chose to copy were all "painterly" painters—Giorgione, Veronese, Titian, Rubens and (after visiting the veteran painter to obtain his permission) Delacroix. Nor is it surprising that his first success in the Salon caused a minor sensation, and a favourable one among the critics. Unpopular though "realism" may have been in 1860, Manet's "Spanish Guitar Player" had such authority, was so magnificently painted, and looked so much like a combined tribute to Velasquez, Hals and Goya, that it was re-hung after the opening and awarded an "honourable mention."

The picture is significant in many ways. It is the first hint of Manet's attraction to Spain—to Spanish subjects as well as Spanish painting—which was eventually to compel him to visit the country in which Velasquez and Goya were born. It is also important as defining his attitude to Impres-



Fig. II. Chanteuse au Bouquet. E. Manet.
The Lefevre Gallery.

sionism, which was already apparent in the air of Paris, though it had not yet crystallised into a movement. "The Guitar Player" has all the instantaneousness of Impressionism, the sense of a moment isolated and recorded, but none of the obsession with vibrating light and colour. It was, in fact, an Old Master brought up to date, a description that could never be applied to an Impressionist picture. But more than all, it shows that, from the very outset of his career, he had designed himself as a superb technician, a "painters' painter." Soon after the opening of the Salon of 1860, a deputation of young artists and admirers, including Baudelaire, paid a formal visit to his studio to pay homage to the young man.

This initial success was followed by an exhibition, in 1863, at Martinets, that contained fourteen paintings, including the crowded "Concert in the Tuileries Gardens," and several groups of Spanish dancers who had visited Paris in the previous year. This time the critics were a little more suspicious. The pictures were more complex in construction, freer in handling, brighter in colour. The Old Masters were being brought too recklessly up to date. "The caricature of colour," was one comment. His art may be "very straightforward but it isn't healthy" was another. Two years later, encouraged by Baudelaire, he sent "Olympia" to the Salon, where it was greeted with howls of rage that were only exceeded by the reception of his "Déjeuner sur l'Herbe," painted the same year, 1863. "The nude, when painted by vulgar men, is invariably indecent," was one critic's verdict

Fig. III. Tama (Japanese Dog).
E. Manet.
Marlborough Fine Art, Ltd.



—a verdict backed by the Emperor himself, who pronounced the picture "immodest."

Discouraged, Manet set off for the country of his dreams, Spain, where, oddly enough, he remained for two weeks only—long enough to succumb wholeheartedly to the magic of Velasquez and to make sketches of bullfights, but also to shed all his illusions about Spanish picturesqueness and romance. The visit showed him that what had attracted him in Spanish painting had not been the Spanishness of the subjects, but complete acceptance of the contemporary world, and that his own task was to see Paris through the eyes of Velasquez and Goya. On his return he did, it is true, work up his bullfight sketches into finished canvases, but the final result of the visit was to make him more Parisian than ever. His first portrait was of a Spanish guitar player; his last was of a barmaid at the Folies-Bergère.

It was at the end of the 'sixties that Manet began to be drawn into closer personal contact with the young Impressionists. At the Café Guerbois an informal club was formed of which Manet was the virtual centre. Though it was not frequented exclusively by the Impressionists, Degas and Renoir were regular visitors: Sisley, Monet and Pissarro came occasionally. It was in 1869 that Manet began to sketch from nature—a procedure that was essential to true Impressionism, but which could only serve Manet as an occasional exercise, for Manet's method depended on the atmosphere of the studio, the escape from the insistent and immediate demands of plein-air painting.

It is easy to distinguish between Manet's studio pictures and his outdoor sketches. In the latter there is an excitement, an agitation, though never a lack of painterly control, that rob him of the very quality that distinguishes him from

his contemporaries—a considered, carefully planned gravity that depends partly on his personal use of paint and partly on his personal choice of colour. The Impressionists boasted of having banished black and brown from their palettes. For Manet they were often the most expressive colours. Without them he would have been robbed of much of his

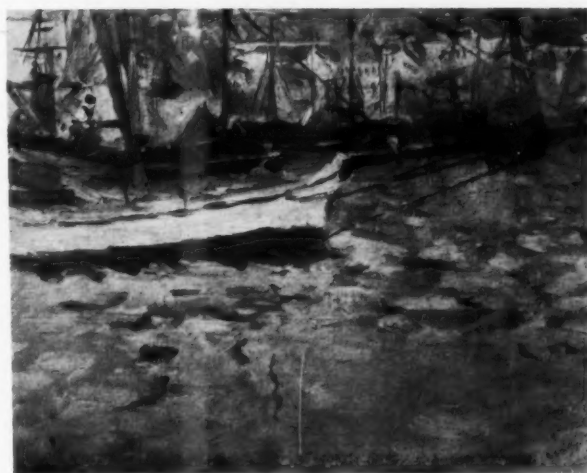


Fig. IV. Port de Nice.
B. Morisot.
Wildenstein.



Fig. V. Jeune Fille au Flageolet. B. Morisot.
The O'Hana Gallery.

power. They were also the key colours of Hals and the earlier Velasquez. The singing blues and reds and the deep greens of the "Concert aux Tuileries" are held together by the blacks of the men's coats. The pale pink, white and yellow of "Olympia" take their value from a deep brown background. Black and grey are the silhouettes of the soldiers in the big "Execution of Maximilian." Black is the keynote of his famous "Balcon" of 1869, the portrait of Clemenceau of 1879 is in low tones, and the barmaid of his last great painting, "Un Bar aux Folies-Bergère," is dressed in black velvet and white lace.

After 1873, it is true, his palette became lighter, as so often happens in the later years of an artist obsessed with his craft rather than his subject. But his was always a richer chord of colour than any of the true Impressionists used, and his painting continued to the end to be more deeply considered, though no less spontaneous, than theirs. From



Fig. VI. Petite Fille et sa Bonne. B. Morisot.
Matthiesen, Ltd.

1879 onwards his health weakened and with it his stamina. He became content to make elegant pastel portraits, chiefly of women, which, though immensely skilful, have little of his penetration and none of his aloof aristocratic taste. He roused himself in the last year of his life to paint a masterpiece, the "Barmaid," in her magnificently elaborate setting, which for all its sparkling brilliance is dominated by her statuesque boredom. This is indeed a Velasquez brought up to date. Manet died on April 30th, 1883.

In the following year a great memorial exhibition of a hundred and sixteen of his paintings was held at the Ecole des Beaux Arts. Criticism had long been silenced. The preface to the exhibition was written by Zola. It was seen by thirteen thousand visitors.

Among Manet's devoted admirers, and later to become his sister-in-law, was Berthe Morisot. She was his junior by nine years, but did not meet him until 1868, when she was twenty-seven years old and had already formed her style, partly by studying in the Louvre, partly by her admiration of the Barbizon painters, but mainly by direct contact with Corot. Although she became Manet's pupil in the year in which they met, Berthe Morisot was one of the most genuine of the Impressionist group, and exhibited with them in all but one of the eight group exhibitions held in Paris between 1874 and 1886.

Her paintings have none of Manet's determination to see objectively or of Monet's ability to seize on every nuance of colour provided by the shifting light, but instinctively she caught the colour and vibration of sunshine, and with a delicate feminine insight painted some of the most enchanting and radiant examples of figures blended with landscape that the Impressionist school produced. She died in 1895 at the age of fifty-four.

List of Paintings by Edouard Manet and Berthe Morisot

used to illustrate this article

La Liseuse. E. Manet
Fig. I. 11½ × 9½ in.
The Redfern Gallery, 20, Cork Street, W.1.

Chanteuse au Bouquet. E. Manet
Fig. II. 22 × 14½ in.
The Lefevre Gallery, 30, Bruton Street, W.1.

Tama (Japanese Dog). E. Manet
Fig. III. 23½ × 19½ in.
Marlborough Fine Art, Ltd., 17, Old Bond Street, W.1.

Port de Nice. B. Morisot
Fig. IV. 15 × 18 in.
Wildenstein

Jeune Fille au Flageolet. B. Morisot
Fig. V. 9½ × 7½ in.
The O'Hana Gallery, 13, Carlos Place, W.1.

Petite Fille et sa Bonne. B. Morisot
Fig. VI. 25½ × 19 in.
Matthiesen, Ltd., 142, New Bond Street, London, W.1.

OLD ENGLISH CANDLESTICKS

Part I

BY G. BERNARD HUGHES



Fig. I. A candlestick on a broad-spreading base with a flat wax pan above from which rises cylindrical stem with narrow flat rim encircling the socket. Maker's mark A M in monogram. London, 1653. By courtesy of Christie, Manson & Woods, Ltd.



Fig. II. James I socket candlestick on triangular base, the moulded and reeded scone on a baluster support above a wide drip pan reeded at the rim, the wire base finished at each angle in a dome-like foot. Maker's mark a tree between C C. London, 1618. By courtesy of Sotheby & Co.

CANDLES in England light a thousand pictures in the mind. They bring pictures of the gay days of Beau Nash: fiddles, hautboys, harps, flashing swords—all the phantoms, laughing or sad, of that wonderful Georgian world.

Silver candlesticks in England have had a long history, passing through six principal and several minor stages of evolution before achieving Georgian splendour. Household plate inventories show that by the reign of Edward III (1327-77) silver candlesticks were customary lighting accessories at court, in ecclesiastical houses, and in the homes of the wealthy. They were accompanied by "snuffers and basons wherein to bestow the snuffings."

Candlestick design at this period was simple, consisting merely of a tripod base supporting a pricket or conical spike, a dished flange being fitted below to catch wax drippings. Sockets were seldom used until early in the XVIth century, when candlemakers began producing candles much less expensively from bullock's tallow imported from Russia. These candles, less hard than wax, were made by a dipping process, whereas wax candles were moulded with a pricket cavity in the base. Silver prickets fitted with wax candles adorned the domestic apartments of the rich until the mid-XVIIth century.

Tallow candles from about 1600 were made from a mixture of sheep's and Russian bullock's tallow in equal parts. Wicks were composed of pure cotton spun and twisted by an improved method. These combined innovations produced candles giving greater illumination: formerly much tallow had been lost by flickering and cracking.

Early socket candlesticks were more graciously designed than their predecessors, with a foot in the form of a truncated cone (Fig. I), bell-shaped or spool-shaped, supporting a drip pan from the centre of which rose a cylindrical stem, terminating in a socket. Stem mouldings became more decorative and baluster forms with knops were fashionable during Elizabethan days.

The Howard Accounts for the 1620's record frequent purchases of "2 little silver candlesticks XXs." These were probably the so-called wire candlesticks made during the James I (Fig. II) and early Charles I period. The lower half of such a candlestick was formed of a triangle of silver wire supported at each corner by a dome-like foot, each an in-

verted smaller version of the socket. From these feet three wires curved inward to the centre, then bent sharply upward, together forming the candlestick's stem, which supported an expansive drip-pan hammered from the plate. Rising from this was a short cast baluster merging in a piece with the socket base. Into this was fitted a cylinder of silver plate reeded at the upper rim.

The necessity for expansive drip-pans declined during the XVIIth century as the quality of both wax and tallow candles became progressively finer due to improvements in refining processes. This high quality in English candles enabled silversmiths, after the restoration of the monarchy



Fig. III. Candlestick of hexagonal form with cluster column stem: in the possession of the Corporation of Hereford. Maker's mark S crowned. London, 1666. By courtesy of the Worshipful Company of Goldsmiths and Silversmiths Ltd.

APOLLO



Fig. IV. Square-based candlestick with circular fluted pillar stem and fixed square socket. Maker's mark D B. London, 1684.

By courtesy of Bracher & Sydenham.



Fig. V. Candlestick on an octagonal base with moulded rim and raised scalloped centre, with octagonal wax pan similarly decorated, fluted column stem and octagonal socket. Maker's mark T A between pellets. London, 1685.

By courtesy of Christie, Manson & Woods, Ltd.

in 1660, to introduce ostentatiously designed candlesticks, considerably in advance of those being made by Continental craftsmen. This was an architecturally minded age, and one well-known series of candlesticks emphasised the desire for vertical lines with square or hexagonal cluster column stems worked from the plate (Fig. III). Such a stem might be composed of two or three vertically corrugated sections invisibly seamed, placed end to end, each joint and the ends being encircled with narrow strengthening moulding. A candle-socket fitted into the top of the stem so that only a narrow square lip was visible. A square plate, remnant of the drip-pan, served as a decorative base to the pillar, separating the candlestick stem from the flat spreading foot, which might be square or hexagonal.

In the more sumptuous examples cut-card work, chasing, and embossed ornament were used freely. A cut-card work flange might ornament the upper surface of the foot, and its chamfered rim might be enriched with embossed and chased foliage matching similar decoration on the square plate above. The corners of the stem might also be chased.

Fashionable candlestick stems of the last quarter of the century were in the form of Corinthian columns encircled with ten shallow vertical flutings and known to some collectors as "fluted pillar stems" (Fig. IV). Each end was ornamented with a wide band of moulding and a plain flat plate separated the stem from the square incurving faces rising from the centre of a low spreading foot, which might be a square or octagonal. The socket rim was encircled with a shallow, square drip-pan.

Silversmiths were now realising that the twinkling charm of candlelight on the smooth curves of gadrooning was an added selling point in candlestick design. By 1680 gadrooning had been introduced in a style that correlated the spreading rim of the socket, the plate, and the outer circumference of the foot. The foot was octagonal with a circular central depression from which rose a spool-shaped section supporting an octagonal plate. Later, the surface of the spool became a field for ornamental chasing or engraving, the design incorporating a plain oval in which the owner's coat of arms or crest might be engraved (Fig. V).



Fig. VI. Baluster-stemmed candlestick with acorn knob on spreading octagonal base. By RALPH LEEKE, London, 1690. By courtesy of Biggs of Maidenhead.



Fig. VII. Baluster candlestick, ornamented with gadrooning and four lion's masks and paws applied to the acorn knob. Maker's mark S S with mullet below. London, 1693.

By courtesy of Bracher & Sydenham.



Fig. VIII. Baluster candlestick with gadrooning encircling socket rim and base, shoulders and base of the acorn knob, and the rim of the foot. Made by I. L. London, 1691. By courtesy of D. & J. Wellby, Ltd.



Fig. IX. Candlestick with octagonal baluster stem supporting waisted socket and rising from octagonal foot. By MATHEW COOPER, London, 1705. By courtesy of Biggs of Maidenhead.



Fig. X. Candlestick with low octagonal foot rising from a moulded rim. By THOMAS FOLKINGHAM, London, 1714. By courtesy of Goldsmiths & Silversmith Co., Ltd.



Fig. XI. George I octagonal baluster-stemmed candlestick with counter-arranged triangular facets on base and socket. By RICHARD GREEN, London, 1716. By courtesy of Biggs of Maidenhead.

Fluted pillar candlesticks continued to be made throughout the reign of Queen Anne. Until about 1690 silversmiths usually raised such candlestick stems direct from the plate with an invisible vertical seam and wide moulding strengthening each end. Changes in casting technique influenced the silversmiths' preference for cast stems and feet from the early 1690's. Stem and socket might now be cast in separate halves and invisibly joined together, leaving the centre hollow—a considerable saving of metal compared with the old method, and far less costly in labour than hand-raising.

Meanwhile, candlesticks with solid cast and lathe-finished baluster stems continued after the Restoration, and from about 1670 were accompanied by more elaborately designed stems built from sections raised from the plate (Fig. VI). The dominant central motif resembled an acorn in shape, its widest diameter larger than the socket's moulded

rim and shoulder above, while below was a secondary knob of the same diameter as these, surmounting the outward curve of the base junction. This rose smoothly from a shallow depression in the spreading octagonal base, which might have a stepped rim.

During the late 1680's and the 1690's the upper shoulder of the acorn might receive applied decoration in the form of three or four lion's masks and paws (Fig. VII) or other motifs—features found until about 1690. Gadrooning gradually encroached upon baluster stems and by 1690 such ornament was enriching the socket rim and base, the shoulder and base of the acorn or other central motif, the outer circumference of the lower knob, and the outer step of the foot (Fig. VIII). From about 1690 the stem and foot might be cast and the socket encircled mid-way with a plain central rib. Gadrooned baluster candlesticks continued into the Georgian period.

The period from the reign of Queen Anne to the early 1760's was the most brilliant for the English silver candlestick, a stretch of years when Paul de Lamerie, Ebenezer Coker, David Willaume, Richard Green, and a host of other celebrated silversmiths worked assiduously in fashioning richly resplendent silverware. With the increasing vogue for card-playing in Queen Anne's day silver candlesticks, formerly seldom made other than in pairs, were ordered in sets of four to fit into special recesses shaped for them in the corners of card-tables. By the time of George II they were being made in sets of six, eight or a dozen for dining-table and side-table use. Height was gradually increased from the long-fashionable six or seven inches to about a foot.

Queen Anne and early Georgian candlesticks were usually hollow cast: few appear to have been raised from the plate until the late 1720's. The slender-waisted inverted baluster with a knob beneath replaced the acorn motif in fashionable stems. At first such balusters were smoothly plain. Then by 1700 appeared candlesticks with baluster stems octagonal in form supporting waisted sockets and rising from octagonal feet (Fig. IX). These harmonised with the many-sided table and chair-legs of the period.

In about 1710 appeared the candlestick with a low octagonal foot rising from a moulded rim. The raised edges dividing the eight surface segments of socket, inverted baluster stem, and foot ran continuously down the length of the candlestick (Fig. X). The upper surface of the foot might be encircled with sixteen counter-arranged triangular facets which might be repeated around the waisted socket (Fig. XI). By 1715 the knob between inverted baluster and foot might be reduced to a narrow collar (Fig. XII).



Fig. XII. Plain octagonal baluster candlestick with the lower decorative knob reduced to a narrow collar. By MATTHEW COOPER, London, 1717. By courtesy of Biggs of Maidenhead.



Fig. I. Wedgwood cream-ware, printed in black.



Fig. III. Newcastle "Frog Mug," black-printed cream-ware.



Fig. II. Leaden bust of Lord Nelson, photographed against a mirror.

SOME NELSON POTTERY

BY STANLEY W. FISHER

RECENT controversy concerning approved designs for coronation mugs, coinciding as it does with the 147th anniversary of Nelson's death, prompts me to describe a few pieces of the same class but of an earlier age. It was natural that at a time when Britain's survival was apparently dependent on her sea-power its leaders should be extolled during their lifetime and commemorated after their deaths, in verse, popular song, and every sort of art. It was natural also that in both regards Horatio Nelson should have taken pride of place.

The forty-seven years' span of Lord Nelson's life (1758-1805) coincided with the growth of competition in the pottery manufacturing world which resulted from the rise to fame of Wedgwood and of his cream-ware, a specimen of which is illustrated (Fig. I). Its approximate date is self-evident, and the body and glaze are, of course, of the later type improved by the addition of china clay and china stone. The black-printed design is of high quality, whether it was done inside the factory or, as was usually the case, elsewhere, though it tends as commemorative portraits usually do to idealise the austere, almost emaciated features of the hero in his latter years. This is clearly appreciated from a study of Fig. II, which illustrates for the first time a unique leaden bust which is probably as true a likeness as any in existence.

Fig. III shows a mug of a very different type. The glaze over the cream-coloured body is badly crazed, allowing of extensive staining, and the black-printed design, though technically well executed, is somewhat maudlin and unimaginative in conception. Nevertheless, the likeness is a good one, and an unusual feature is the inclusion of the words "Newcastle Pottery" in the design itself. The piece is a "Frog Mug," for such a creature, as well as a snake, both well modelled, is placed inside it.

SOME NELSON POTTERY



Fig. IV. Staffordshire Jug, black-printed and enamelled.



Fig. V. Staffordshire Jug, black-printed and enamelled.

The two sides of a shapely Staffordshire jug of superior cream-ware body, well and thinly potted, are shown in Figs. IV and V. The black transfer bears slight traces of enamelled decoration, and the border is painted in black upon a yellow ground. Here again, on the one side is a somewhat flattering portrait, while on the other is a rather idealised plea to "benevolent Britons" which probably, unlike more modern radio appeals, failed to meet with the response its sentiment deserved. The design of the pint mug (Fig. VI) is crude in the extreme, both as regards drawing and printing, though its garish touches of brown, yellow and green enamel, and the sentiment expressed on the ribbon, "Success to Adml. Nelson," doubtless made it readily saleable to an enthusiastic but undiscerning public. It is a piece of "Staffordshire" cream-ware (for it is impossible to describe it with any greater accuracy), but it is entirely representative of early XIXth-century pottery of the poorer, cheaply produced class.

Moulded specimens such as the jug (Fig. VII) are

commonly supposed to have been made by Pratt of Fenton, though indeed similar ones were certainly produced elsewhere in the Potteries and in other parts of the country. There is no attempt at a true likeness, the body is greyish in colour, the glaze is tinged with blue, and the underglaze colours of dull blue, muddy yellow, and lifeless green were carelessly daubed on with an attempt at colourfulness rather than accuracy.

There are many other different types of "Nelson" jugs and mugs, including Leeds ones of light weight with wide borders of trellised pink diaper, Staffordshire ones printed in underglaze blue or brown, and others with lustre decoration in wide bands or carelessly splashed on in Sunderland style. The decoration of some includes lists of Nelson's victories, details of the ships under his command at Trafalgar, or fairly accurate maps of their disposition. Taken altogether they comprise a very interesting ceramic and historical study.

(Photographs by courtesy of Capt. D. Cooper, R.N.)



Fig. VI. Staffordshire Mug, black-printed and enamelled in brown, yellow and green.



Fig. VII. "Pratt Jug" moulded, and printed in blue, yellow and green.

OLD SPORTING PRINTS

AT
FRANK SABIN'S
GALLERIES
PARK HOUSE

"Going out in the Morning."
One of a set of five water-
colour etchings drawn,
etched and coloured by
Thomas Rowlandson.



WITH the shrinkage of our wall space the fashion for fine prints has inevitably grown. At need, a collection can be kept in portfolios; or, if they are more happily housed on the walls, they are comparatively small in size and can be hung more closely together than pictures, for there is a unity in prints, especially if they are approximately of one subject. Linked, too, with some particular phase of activity—shipping, the theatre, places, sport, flowers, birds—they reflect the taste of the owner as well as aesthetic appreciation.

In no department of print-making have we English excelled our achievement in the Sporting Print. It records the passion for sport which at some ultimate count may prove to be the outstanding British contribution to civilised living. Certainly during the halcyon days of the late XVIIIth and the early XIXth centuries, when our fox-hunting squires ruled the land, the sporting picture and the sporting print enjoyed a vogue which tempted many first-rate artists to paint such subjects, and gave rise to a host of brilliant engravers, aquatinters, lithographers,

etchers, and other print-makers. Nor was it hunting alone. Every kind of sport found its expression: boxing and angling, shooting and rowing, football and cricket and golf (though they had not yet become a passion with us); and, of course, racing and steeplechasing.

The present exhibition of Old Prints at Park House covers this wide field magnificently, with more than a hundred and fifty prints or sets of prints. The theme especially encourages the creation of sets of prints illustrating progressive or complementary thrills, and it will probably be the unbroken sets of prints rather than the individual ones which first attract the connoisseur at this exhibition. The Hunting Sets stand at the forefront of these. Here are the five Rowlandson studies of Fox Hunting, which he published between 1786 and 1788. Drawn, etched and coloured by the master himself, they are among the most valuable of all series of prints, and seldom can be found complete as in this instance. Belonging to only two or three years after the wonderful "Vauxhall Gardens" drawing, these coloured etchings show Rowlandson at the fulfilment of his powers. It was Henry Alken, however, in the early part of the new century, who became the master painter of the Hunt, and whose work "The National Sports of Great Britain," published in 1821, proved a high-water mark of the sporting print of all kinds. As painter himself, or as aquatint engraver of other men's work, Alken is unsurpassed. One of the treasures of the Sabin Exhibition is the set of Eight Prints of the Beaufort Hunt, engraved by Alken from drawings by W. P. Hodges, and, in this instance, added to by the very rare supplementary Plate, "Consequences." Almost as impressive is the set of the Quorn Hunt of 1835, engraved by F. C. Lewis after Alken.

Other important sets of engravings after Alken are in the section devoted to shooting, but here the honours go to that most attractive artist Philip Reinagle. The boldness of his design and the broadness of his treatment of the landscape background remind us how much he owed to his study and copying of the finest Dutch masters. Even the firm beauty of the famous Shooting Prints engraved by Lewis and others in the first decade of the century cannot equal that aquatint of "Fishermen," published by his engravers, J. Hassell and W. Nicholls, in 1814.

If such things are the highlights, the devotee either of prints or of sport will find many more modest offerings in an exhibition of intriguing records of every kind of sport.



"Fishermen."
Coloured aquatint engraved by J. Hassell and W. Nicholls from a
painting by P. Reinagle, R.A.

DUTCH AND FLEMISH PAINTINGS

Part IV—Seascapes

BY HORACE SHIPP



SEASCAPE. By Jan van de Capelle. Panel. 29 x 41 in. *Duits, Ltd.*

AS with all Dutch painting, we tend to look at the seascapes through the wrong end of a telescope, seeing them beyond our own wealth of marine art, beyond Turner, Samuel Scott, Brooking, the Cleveleys, Monamy, and the rest. Between us, too, glows the beauty of the French Impressionist sea painters who understood so clearly the fascination of the light on vast moving waters, and of such an artist as Courbet, who first really expressed the volume and form of a wave. Thus we accept the sea and its ships as a subject, and forget that it is a theme which, in fact, we inherited directly from the Dutch artists of the XVIIth century. They were the pioneers in this as in so much else, and they were pioneers for reasons intimately bound up with their social life and history.

To understand the novelty we must first look at the sea with the eyes of men in the Middle Ages. Here was no element of charm and beauty over which they had some mastery, no servant of man usefully communicating with the ends of the world. True, his tiny ships with infinite daring would adventure into its uncharted depths, hugging the coasts where they could, or daring the vast darkness and the perils of the unknown. The tiniest number of persons subjected themselves to these hazards. Few men even saw the sea. To all it was a menace and a terror. Those who did contact it were men of action, little likely to have any aesthetic concern with this world of water wherewith they battled.

The first explorers may have stirred men's minds; the luring wealth of the Spice Islands of the East and the gold and silver loot of South America called to their avarice. The seaways as opportunity became a definite factor in the thought of the world during the XVIth century. The rise of sea power during those years moved mankind almost into a new dimension, more important because more significant of absolute newness than the rise of air power in our time. Spain and Portugal, with their position as the gateway to the New World across the ocean westwards and their long coastlines, led the way. Holland and Britain as they

became Spain's enemies challenged that sea-power. Was it, indeed, a war of dynasties and religions between these new Protestant Northern countries and the old Catholic South? Or was it a struggle for control of the tremendous new wealth which the conquest of the sea portended?

In her tussle with Spain Holland saw the absolute necessity of developing and keeping open her seaways. They were her lifeline of supplies, her opportunity of menacing the enemy's reinforcements of men and material. As a war essential the fleet sprang into being; as an economic necessity the merchant adventuring of the Dutch trading class betokened national survival as well as private gain. Holland had long tussled with the sea, wresting her very land from it. Her water-threaded landscape where the enormous estuaries of broad rivers merged imperceptibly with the ocean seemed itself almost part of the sea. Amsterdam, like Venice which it superseded when the trade of the East no longer came through the long overland routes, was a city with its very foundations in the water. To its far-spreading quays came the wealth of the world, the necessary supplies for the war with Spain, the luxuries for that Holland which was already rising. Only Antwerp, the near-by Flemish seaport of the enemy, rivalled her. Then by a masterstroke of strategy the Dutch closed the Flemish River Scheldt and thereby ruined Antwerp for generations. Amsterdam became the richest and most prosperous city in the world, because of her position as the sea gate of this tremendously virile and enterprising Dutch people.

The rise of all sea painting and especially the incidence of Dutch painting of the sea and of ships is the outcome of all this. These Dutchmen were sea-minded. Their rich merchant class, the newly arisen patrons of art, made their fortunes overseas. The sea-captains themselves were ready to buy drawings and etchings of their ships, if the artists could draw them to satisfy a nautical eye. The government was willing to appoint official war artists who would sketch the naval engagements "on the spot" as others drew the

MEN OF WAR.
By Jan van Leyden.
Signed with Monogram.
Panel. 18 x 24½ in.
Paul Larsen.



cavalry skirmishes on the land. Or they would paint the high-pooped Men of War riding proudly at anchor in the interstices of battles. For the battles continued with England and with Sweden when the Spaniards were beaten.

Perhaps before we look at these great Dutch marine artists of the XVIIth century we should glance back at one most fascinating and truly pioneer sea painting—old Pieter Brueghel's amazing "Storm at Sea" now in Vienna. It is a late work; and its motive is probably a morality based on the incident of the sea-monster toying with the barrel thrown overboard from the ship which escapes in the time thus gained. There may even be a hidden political significance as there was in so much of Pieter Brueghel's work. Our concern, however, is with the absolute domination of the stormy sea as the subject of a picture. We almost have to wait for Turner, three hundred years later, to put down such a sea, such a wilderness of wind-tossed waters. This is much nearer that medieval conception of the sea as the incalculable enemy of mankind, replete with the menace of its own elemental powers and of the creatures inimical to man who live in it. Pieter Brueghel, however, possessed the pioneering mind, and that he should thus give us something near the first pure seascape is no more surprising than that he should give us the landscapes of the Four Seasons which equally confess his concern with nature for her own sake. Brueghel's picture came before its time. It led to no imitator, and Hendrik Cornelisz Vroom, who has so often been called "the father of sea painting" was not yet born when this picture of the raging sea was made.

Vroom was born at Haarlem in 1566, and became a painter of devotional works by choice, of seascapes by what may have seemed unlucky chance. He went by sea to Spain to sell some of his pictures, and was wrecked off the Portuguese coast. There he stayed, waiting for another ship to continue his journey, and in the meantime he was intrigued by the shipping and the sea. When he returned to Holland he saw the possibility for patronage with this new subject among the now sea-conscious Dutch. Paul Brill, that successful painter of idealised seaports whom he had encountered during a visit to Italy, may have influenced him; but his own characteristic was much more definitely

with the sea and the ships. "Admiral Heemskerk sinking the Spanish Galleons, 1617"; "The Return of Houtman's ship from the first Voyage to India": how telling the subjects of these two paintings at Amsterdam! When our own Lord Nottingham commissioned from Frans Spiering a set of tapestries commemorating the defeat of the Spanish Armada it was Vroom who made the designs. Alas, the tapestries were burned in the disastrous fire at the House of Commons in 1834, but we know the designs from an engraving published in the XVIIIth century.

Another pioneer sea painter was that Remigius Nooms, of Amsterdam, who was commonly called "Zeeman." He was born in Amsterdam in 1623 but we hear of him in France, in England, and in Berlin, where for a long time he was the court painter to the Elector Frederick William. We know him largely as an etcher since series of his plates were published. He published a set of eight plates of Shipping in Amsterdam, and signed them Remy Zeeman, and later plates were published in Paris and in London. One of his masterpieces is the "View of the Louvre" which was ultimately etched by Meryon, and is now in the Louvre itself. The picture we reproduce is significantly of that seafight between the Dutch and the Spaniards off the Mouth of the Scheldt which was destined to play so great a part in determining the course of the war. Our Remigius, like so many of his fellow artists, was probably a good journalist as well as a fine artist.

We think of Jan van Goyen (1596-1656) chiefly as one of the earliest of landscape painters, but he, too, would sometimes give us a delightful piece with open choppy water, boats riding the shallow seas, and just a touch of the shore. Perhaps he did not quite manage the sea, but none knew better than he the feeling of the open air and the menacing sky. Nor could any painter better give the small, crowded boats.

To that generation belonged Jan Porcellis (1597-1681) a pupil of Vroom who dared essay stormy as well as calm seas, and Simon de Vlieger (1601-1653). De Vlieger, like so many of these seascape men, was etcher as well as painter. They probably found that the seamen of their time offered an excellent market for studies of ships, so that the prints sold well. He has left us both calm and stormy seas; and we must remember him, too, in another aspect, for he was the master of that most brilliant artist Willem van de Velde the Younger, who stands with Jan van de Capelle as the greatest of all these marine artists. Sometimes his colours have faded leaving his pictures colder than we suspect them to have been when first he painted them; but he has been one of the excitements of the Dutch Exhibition at Burlington



SHIPPING IN AN ESTUARY. By Jan van Goyen.
Signed and dated 1645. Panel. 51 x 24 in. John Mitchell.



NAVAL BATTLE AT THE MOUTH
OF THE SCHELDT.

By Remigius Nooms (Zeeman).

Canvas. 26 x 33½ in.

Leger Gallery.

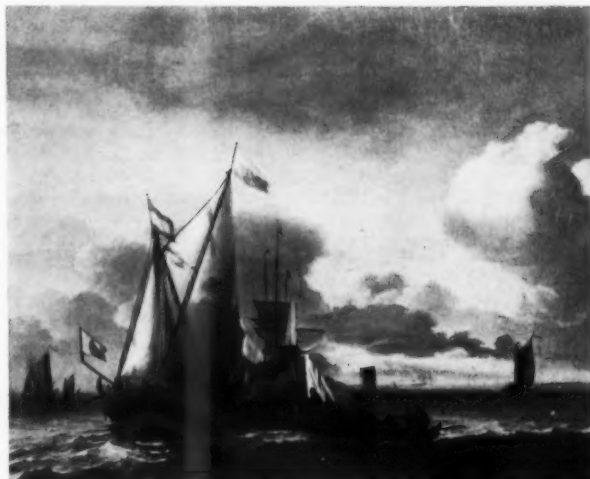
House. Another rare and lovely master of seascape is Jan van Leyden. At present we know of only three pictures by him, one of which, signed with his monogram on the ship's flag, we reproduce.

Ludolf Backhuysen (1631-1708) belongs to the next generation. He was actually born in Germany, but being destined by his father to become a merchant was sent to Amsterdam in his youth and there became an enthusiastic marine artist. From the start Backhuysen's pen drawings were something of a vogue, and when he studied painting under Everdingen and set up as an artist the fashion continued. He used to induce the fishermen to take him out to sea in times of storm so that he could study the phenomena of stormy seas at first hand: forerunner of Turner tied to the mast of a ship to get the effect of the snowstorm at sea. We still connect Backhuysen with these effects of storm, for none of these Dutchmen painted them better or more convincingly. His "Ships Wrecked on a Rocky Coast" from the National Maritime Museum at Greenwich has been one of the sensations of the Burlington House Exhibition.

All this, and a number of minor men who were nevertheless close upon the heels of these outstanding masters as is the way in Dutch art, was yet the overture to the three great names: Jan van de Capelle, and the Willem van der Velde, father and son. Jan van de Capelle was a brilliant amateur if we consider that he was free from any need to earn a livelihood from his art, and that throughout his life he managed the successful family dyer's business. He was thus a rich man. He collected pictures and etchings and drawings, and was, among other things, a patron of Rembrandt and of Frans Hals. For love of it he painted: great beautifully calm pictures of pearly light reflecting from the brilliant skies along the quiet waterways full of shipping. He has always been loved and collected by English connoisseurs; and when we think broadly of Dutch marine painting it is usually either van de Capelle or the two van der Velde whom we have in mind. The noble example of the art of van de Capelle which we illustrate is typical of him at his best. It was for generations in the collection of the Weston family and has appeared in a number of important exhibitions. One finds it difficult to believe that such a picture was not painted out of doors in the modern method of working; but that convincing truth to nature is the characteristic of Jan van de Capelle.

Both Willem van de Velde the Elder (1610-1693) and his son (1633-1707) belong to this fulfilment of Dutch marine art. Both had the most wonderful opportunities to work in this way, and Van de Velde the Elder was accepted as a

nautical draughtsman by the time he was twenty. Happily the Dutch government were seeking for such an artist to record their naval glory; and Willem van de Velde was appointed, and given a vessel to enable him to work on the scene of activities. As we know from his and his son's panoramic studies of sea-fights preserved at the Maritime Museum at Greenwich, they took the opportunity splendidly. The father was with Admiral van Tromp when that gallant Dutchman beat the English and tied the broom to his masthead to symbolise that he was sweeping them off the seas. What first-rate drawings they achieved, and how proudly he writes under his own small observation vessel "*mijn gallijodt*" to indicate that he was really there. The day was to come when the English and Dutch enmity would be buried in alliance, and then (sometime about 1672) Charles II, who had met van de Velde in Holland during his exile, invited him here as the official artist of the rising British navy. Thus both father and son established themselves at Greenwich, and for many years gave us those lovely marines we know so well and value so highly. The great East Indiamen riding at anchor; the Salute of the morning gun; Men of War no longer fighting, but proudly guarding the seas beneath glorious skies. They lived here under the royal patronage of both Charles II and James II; they died here, and were buried in St. James's Church in Piccadilly; they passed on the glorious tradition of marine painting to our own men. These two, let it be confessed, were happier with calm seas under calm skies than with any form of turbulent water. The shallow waters round the Dutch coast and in the broad estuaries gave them what they could do best; and when they could reflect the gloriously picturesque shipping, and the clouds moving through the upper air, they are at their happiest. Painting may have had to wait for Constable truly to understand cloud, and Turner the sea in its majesty, but, though Turner may have exaggerated when he so generously said, "It was van de Velde made me a painter," he and many others owe a debt to these Dutch painters of the sea and ships.



THE SALUTE. By Willem van de Velde.

Canvas. 20½ x 24½ in. Thomas Agnew & Sons.

EVENTS IN PARIS

THE exhibition at the Bernheim-Jeune, "150 Years of Drawing" (1800-1950), is an interesting initiative. The word "drawing" has been loosely interpreted, for there are paintings by Rouault, water-colours by Cézanne and one of the best of Gauguin's woodcuts on Tahitian themes—this one showing figures and bulls. But the exhibition does not really lose anything by the intrusions.

There is a vast and particularly fine Renoir outline sketch for a "Baigneuses" picture, and not far away a Picasso portrait sketch of a Greek goddess which recalls Raphaël by the purity of the line. On an adjoining wall, one of the Toulouse-Lautrecs exhibited, a sleeping figure with an agreeably lascivious aura, shows how the more academic style of drawing, using anatomy to its fullest extent, need not destroy the essential line.

Other pictures of interest include a Modigliani self-portrait of 1910, a Van Gogh sketch of trees that could be by Hiroshige, or another of the Japanese masters, and an excellent and unusual Luc-Albert Moreau figure study with balanced and calculated cubist qualities. The show also includes two Matisse's of the North African period, two Despiau's of sculptural perfection, Daumier's "Third Class Railway Carriage," some Renoir sepias and excellent portrait sketches by Bonnard and Villon. There is a large Louise Hervieu charcoal drawing of a feather and two shells in which the fluffy effect of the feather is achieved (and the macabre atmosphere of Hervieu's world maintained) by skilful scratching of the paper. Nearby, one finds an early van Dongen nude owing much to Toulouse-Lautrec, both in the pose and the manner as well as in the spirituality of the effect, and an excellent Pascin line-sketch of unusual lyricism in which the handling of the white (undrawn) part of the picture is as deft as Picasso's handling of that element. There are, of course, some Ingres and a good selection of Romantics—notably Delacroix, Géricault and Gros. Some Vuillards hanging in the same room suggest an affinity with this group, as though the whole of Vuillard's and Bonnard's work was perhaps exoticism passed through the transforming processes of a bourgeois age.

The La Hune bookshop at Saint-Germain-des-Prés shows colour engravings by several contemporary painters, notably Clavé, Pignon, Manessier and Le Moal, the last two being extremely adept at this art-form, still a very flourishing one in France. Also exhibited are ceramics by Picasso, who borrows the curve of Roman-like vases to show off in mock relief his drawings of female figures; one can also see several plates on the goat-head theme in which actual bas-relief is effectively introduced in Picasso pottery for the first time.

I feel bound to say that the contemporaries interest more than the old masters at the exhibition of "100 Religious Paintings" at the Galerie Charpentier. Possibly the still continuing Flemish and van Beuningham Collection exhibitions, both sponsored by the Louvre and excellent, have given me a satiety of this immobile art—for with few exceptions the older religious paintings have in them a calm which a critic born in the 'Twenties can only believe in by hearsay—and so it is the disturbing Greene-Mauriac catholicism of post-war religious art which rings the louder bell, even if, as may be, that bell is a tocsin.

Manessier's enigmatic two-dimensional work, the troubled nightmare of Chagall (matched on the opposite wall by a Walch "Annunciation" of similar colour and treatment and movement, but of much gayer conception), two characteristic Rouaults and an excellent Gromaire of Christ, as a horizontal corpse, being wept over by the tall, thin vertical blue column of the Virgin—all these seem to set the tone of present-day Christianity. Van Dongen is seen close by in a most uncharacteristic subject—a group of nuns.

Among the younger painters, Minaux emerges clearly as the most talented. The *envois* of Buffet and Lorjou are disappointing, as though their austere conception of painting were already beginning to play itself out. But the colourist, Yvonne Mottet, still shows promise. There is something sentimentally naturalistic about the treatment of the child's head in her picture, but the solidly constructed figure of the seated Virgin clearly reaps a fruitful lesson from Van Gogh.

Among the old masters one finds a vast collection of Primitives, Breughel's intensely organised picture of Golgotha and a Raphaël of the Virgin and Child, with a blue landscape background of water-colour-like thinness. The El Greco Virgin, with features stretched heavenward in a deformation

that must have seemed outrageous in its day, is not of the Spanish master's best, and is overshadowed by the tall Zurbaran picture of a monk in ecstasy. But on the same wall is a better Greco of Christ standing, in contemplation and, one supposes, in Heaven—His hands are transpierced by the nails of the cross—as well as one of more compositional complexity in which Christ, draped in red and green, bears the cross up Calvary.

Georges Dumesnil de la Tour, who, I think, was the greatest of the chiaroscuro painters, is represented by a picture of two monks meditating on a skull beside the inevitable guttering candle. But Dumesnil de la Tour's master, Caravaggio, surpasses his Lorrainer pupil in this exhibition by his family group, showing a very aged Joseph, a young Virgin of about fifteen with features and dress greatly simplified to enhance the form values, and the two children, Christ and John the Baptist.

From the XIXth century there is a Delacroix sketch of the Crucifixion which strongly resembles Rubens, a very early and unusual Berthe Morisot in which light and volume are constructed with classic dignity, and a Maurice Denis of the Last Supper, on a balcony beside Galilee, the mystic effect being achieved by strange red-blue harmonies of a preciousness that has affinities with the religious mysticism of Denis' contemporary, Odilon Redon.

FORGED VLAMINCKS AND UTRILLOS

A fresh case of forged contemporary paintings has just resulted in the arrest of a Paris industrial chemist, Joseph Bergman, who is alleged to have imitated the signatures of Vlaminck and Utrillo on pictures painted in the style of these artists by a professional copyist. The examining magistrate in charge of the case, M. Niveau de Villedary, states that the good faith of the copyist is not in doubt. Bergman has been charged on two counts—abuse of confidence and counterfeiting pictures.

Chief Commissioner Courtant of the Paris Flying Squad, who arrested Bergman, told APOLLO that Bergman arranged for a textile company, in which he had interests, to ask the copyist to "repeat" certain paintings of Vlaminck and do others in the style of Vlaminck and Utrillo for textile reproduction purposes. Bergman, according to the charge, later forged signatures on to the pictures.

Courtant states that about fifty pictures are involved, mostly pseudo-Vlamincks. The first discovered were in a gallery in the Faubourg Saint-Honoré, and others were later located in the United States, where agents of the International Criminal Police Commission are working on the case. It is thought that all the pictures were intended for sale in the U.S.A.

The French police believe that most of the pictures have been recovered, but are still seeking traffickers involved in transporting them from France and in selling them. It is said to be extremely unlikely that any of the pictures have gone to England.

After being "shadowed" by detectives for several days, Bergman was arrested in the cellars of the textile company, in a street near the Palais Royal. The police say that in the room with him were three false Vlamincks—one a copy of a Vlaminck landscape, the other two merely in the Vlaminck manner—and a false Utrillo of the "postcard" period of thirty years ago; Utrillos in this manner are worth about three times as much as the painter's recent work. The pictures were of medium size, averaging about 24 in. by 18 in., and would be worth, if genuine, about 400,000 frs. each in the case of the Vlamincks, and about 800,000 frs. in the case of the Utrillo.

The pictures in the cellar had been scraped in the corners, apparently in readiness for signatures. Bergman's defence is that he intended reselling the pictures as copies only.

Vlaminck and Utrillo are plaintiffs in a civil case against Bergman arising out of the criminal charges.

The affair is one of a number involving forged contemporary French paintings which have come to light in Paris since the war. Most of the cases concern Vlaminck and Utrillo, who are probably the most prolific of well-known painters, and therefore the "safest" to forge. Utrillo, who at one period in his life is said to have painted a picture a day, recently testified in a case of this sort that certain pictures alleged to be his were forgeries: but a panel of experts decided that the pictures were, in fact, Utrillos, and the case was dismissed. R. W. H.

THE LIBRARY SHELF

A LIBRARY OF STANDARD WORKS

BY RUPERT
CROFT-COOKE

“THE library,” that dim room in most large houses of the past, with its Gothic bookshelves rising to the ceiling and its step-ladder handy for the higher ones, exists rarely now in private homes. I do not wholly mourn its disappearance for all too often it was furnished—and I mean furnished—with uniform, scarcely opened sets of Whyte-Melville, Lever, Harrison Ainsworth, Napier and the Racing Calendar, books to read, no doubt, but in their long, soldierly ranks of gilt-lettered calf, apt to be a little forbidding.

To-day, book-collectors have to set sterner limits to their ambitions, since the total shelf space they can afford to use is minutely small compared with that prodigally taken over in the past.

The aim of the owners of those collections was usually to form a “library of standard works,” either in English or in several languages. It sounds a formidable and dusty thing, but, in fact, it must always be a part of the aim of the general collector who is wise enough to accumulate only books which he wants to read more than once. It is not impossible to have a fair proportion of what is known as English literature up to, say, the turn of the last century, in readable editions and within the limits of space allowed in a home of moderate size.

The poets, for instance, at least down to the middle of the last century, are accessible in a supremely well printed and annotated collection, the famous Aldine Edition, which one of the great publishers of the last century, William Pickering, produced in the 'thirties and 'forties. It was later taken over by Bell and Daldy, who changed Pickering's sign, a reproduction of the anchor and dolphin of the original Aldus Manutius, the XVth-century Venetian publisher, to the swinging bell, which may be seen on books published by George Bell and Sons to this day, but continued to have them printed by Whittingham at the Chiswick Press. Pickering's collection had fifty-three volumes, but Bell added to them more recent poets.

What magnificent printing and book production this was! The notes separate from the text, the type clear, the ornamental capitals and endpieces neither too affected nor too formal, the size of the book, small 8vo, making it most convenient to hold, the paper of the right thickness and purity, the margins adequate but not ostentatiously wide. There have been more lavish, more original, perhaps more beautiful books before and since the Aldine Edition, but none in which the text is more clearly visible, more seductively easy to read.

Fashion had its influence, even here. The Aldine Edition contained no Blake and no Donne, no Skelton, none of the Metaphysical or Restoration poets, no Gay, Herrick, Moore, or Christopher Smart. On the other hand, Charles Churchill, a rhyming satirist of the XVIIIth century, has two volumes, and Henry Kirke White, James Beattie, Thomas Parnell and Mark Akenside have one apiece. This is the penalty for collecting as much in a uniform edition, but it is penalty that a collector will gladly pay by buying the Nonesuch editions of Blake and Donne and filling in the other gaps as cheerfully.

It is the novelists who produce the greatest problem for the man who wants to surround himself with the best books in the most useful editions. Is he to select his novelists or their books? Is he to find sets of Dickens, Jane Austen and the Brontës, because these are his favourites, and ignore Thackeray, Fielding and Hardy? Or is he to have *David Copperfield*, *Pride and Prejudice*, *Wuthering Heights*, *Jane Eyre*, *Henry Esmond*, *Tom Jones* and *Jude the Obscure*? He need not always face this issue, for open bookshelves four feet high round several rooms are not very expensive

to construct, look magnificent, like some rich highly coloured panelling, and will absorb an unexpectedly large number of books.

Nor are sets of most authors difficult to find or outrageously expensive. Like most collectors I have had my relatively lucky finds and made the best of the less lucky ones. A very popular *Works* of Sterne, for instance, is the 1803 edition in four volumes which is often found in a fine binding. If I had been given my choice I would probably possess this, but it happened that many years ago in Stirling I looked in the windows of a furniture shop to see a set of ten volumes bound in plain old calf standing on a bureau, to give it an air of authenticity perhaps. I bought them for a pound—the 1780 edition of Sterne. Such are our natural tricks of rationalisation that I am convinced now that I prefer it to any other.

It is not always realised that XVIIIth and early XIXth-century books were issued in paper or boards and that the ornate leather bindings in which they are usually found were added by their owners. What craftsmanship our binders had then, and what a superb display of it there must have been in any great library. My set of Chesterfield's *Letters*, for instance, though none too well printed by John the brother of Robert Dodsley, is bound in calf with red and green labels and backstrips exquisitely tooled in gilt. A similar though even more elaborate and brilliant binding adorns my Collected Works of Peter Pindar (John Wolcot), that lovable, voluble, irrepressible character who started life as a physician, became a parson in Jamaica, returned to be a doctor in Truro and a satirist in London.

An amusing and rewarding collection might be made of classics just now out of favour, “unpopular classics” as opposed to the frequently reprinted ones. It appears to be unfashionable, for instance, to admit to admiration for the novels of Scott, and I remember gratefully that I paid in open auction against knowledgeable dealers only £2 for a beautifully bound set of the twenty-five well-printed volumes of the Centenary Edition of 1871. “Furniture, of course,” said a bookseller friend when he saw their gleaming gilt labels; but I resent the term most bitterly as applied to almost any book and particularly to these. Other sets of works by writers at the moment out of favour might include the excellent one of Douglas Jerrold which Bradbury and Evans issued in 1863, the Poetical Works of James Hogg and Ettrick Shepherd, of 1838-39, or some of the novels of Maria Edgeworth, including, I hope, her four-volume *Patronage*, a wordy story with the overpowering Lord Oldborough stealing the show.

It is surprisingly easy to find novels by Fielding and Smollett in the little volumes in which, two or three to a title, they were first issued. First editions even bound in calf are sought after and precious, while in original boards, uncut, they are growing excessively rare. But second, third or fourth editions are good to handle and read, printed as they are in the bold type of the time.

Another author to collect rather in this way is Thomas Hardy, for single volumes in the grand, tall Wessex edition are often sold quite cheaply and once completed it becomes valuable. This edition was published at first by Osgood McIlvaine, but augmented with uniformity by Harpers and Macmillans.

It seems to me that in spite of limited shelf room in our cramped modern homes it is time to return to some of these sets of standard works. But such a collection can scarcely hope to be more than an ambitious framework filled only here and there, or it may earn for its owner the reputation of a man who uses books primarily for decoration—a deadly sin, as any collector will shudderingly maintain.

APOLLO

EDWARD SEAGO: Painter in the English Tradition. Introductory text by Horace Shipp. Collins, £4 4s. Limited edition. £8 8s.

The work of Edward Seago in both oils and water-colours will be known to readers of *APOLLO*, since it has been reproduced and praised by "Perspex" in his columns on the occasions of this artist's annual exhibitions at Colnaghi's Gallery. He now has a strong following in this country, in Canada, and in America; his landscapes in the forefront of the English Impressionist tradition which stems from Constable appealing to collectors and connoisseurs. Indeed, the shows of his work invariably finish with practically everything sold. The time was ripe, therefore, for the publication of a volume of this kind, with 89 of the paintings reproduced, 17 in colour, and an introductory text defining the aesthetic ideas and tracing the development of the artist.

It is most appropriate that Horace Shipp should have been commissioned to write this text, because from the time of his first introduction to Seago's work in the ordinary course of his visits to the galleries as our art critic he has admired and understood it. The first pages of his text tell of this initial contact with it one November afternoon, and the chain of events which led from that to the writing of this book. A chapter on the history of the English tradition claims that Edward Seago stands at the near end of this in contrast to the School of Paris ultra-modernism. The quietly romantic life story of the artist follows: a career unbroken from the time that as a sick child of eight years old he took refuge in unending painting until to-day when, as a man of just over forty, he can claim to be one of our most successful painters. His war service scarcely interrupted this career though he immediately enlisted. His brush, pen and pencil went with him, however, and when he was invalided out of the army he was invited by Lord Alexander, then Commander-in-Chief in Italy, to paint the end of the campaign.

The influence of each stage of his life on his art is made the theme of the biographical section, which is as it should be in this type of art monograph.

The volume depends, however, on the presentation in reproduction of the work of Mr. Seago even more than upon his presentation by the written word. A large quarto, it gives opportunity for these reproductions on a satisfying scale. They are convincingly good; though Mr. Seago's painting, depending as it does upon colour and tone, cannot be easy to render in half-tone colour-block printing. Naturally we should have liked more than the seventeen in colour, but even in a fairly expensive art book the cost of colour printing these days is prohibitive. Those given help us to see the more than seventy monochromes with an imaginative eye for their colour also. The variety of the oils, water-colours, portraits, war-time sketches, gipsy and ballet studies, gives a good idea of the artist's versatility, and, along with the text, helps us to understand the popularity of this painter who, as Mr. Shipp says, has never courted this popularity but unceasingly has cultivated his art.

Fine typography and binding in key with the printing of the plates makes this a noteworthy art book; for the book production, too, is in the English tradition.

SOME BEAUTIFUL WOMEN OF TODAY. By NICHOLAS EGON. Introduction by Maurice Collis. Putnam, £1 5s.

Reviewed by Horace Shipp.

Mr. Egon's recent exhibition at Foyle's Art Gallery created something of a popular sensation. Arranged to coincide with the publication of this book, the series of life-sized drawings of celebrities from many walks of life had enormous personality value. The work there shown is reproduced in the nearly fifty plates of this volume. Mr. Egon has too definite a formula to be a first-rate portraitist: a kind of contemporary Pre-

Raphaelite beautifying of his beautiful women renders them rather characterless, so that they all look strangely like figures in a dream. This may be because there is not enough appreciation of the underlying bone structure, but only a dependence on the widely opened eyes, the full lips, and that "chief glory of woman" her hair. However, there is charm in plenty; and, as Mr. Maurice Collis says in his introduction, the catching of a serious mood which may reflect the malaise of our time. Mr. Collis's eulogistic appraisal echoes that of many who are grateful to the artist at least for the tribute to beauty, and for drawing which conforms to the age-old standards, whatever we may feel about its actual achievement.

ASPECTS OF PROVENCE. By JAMES POPE-HENNESSY. Longmans, Green & Co. 1952. 18s.

Reviewed by Gladys Scott Thomson

In his foreword to this charming little volume Mr. Pope-Hennessy remarks that although the sea coast of Provence has been an English resort for more than a century, as indeed it has, and although the province itself seems to many of us easier to understand than other parts of France, we are in fact labouring under a delusion. We ought, he says, always to remember that here, as is too often forgotten, it is a case of the north approaching the south. Hence his careful study of how Provence struck such specifically English minds as those of Smollett, of Dickens, of Lady Blessington and others, not excluding Mrs. Browning. Above all, he examines what he calls "the Provençal experiment" of Van Gogh in which he uses, to the great advantage of the reader, Mr. Douglas Lord's edition of the painter's *Letters to Emil Bernard*. Here are some most illuminating pages on what Mr. Pope-Hennessy sees as "the most acute and extreme case of a northerner's reaction to Provence."

It is a little surprising and perhaps a little disappointing that in thus noting the effect of

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JOHN MURRAY

THE LIBRARY SHELF

Provence on other minds, Mr. Pope-Hennessy does not mention Ford Madox Ford. Even that writer's warmest admirers could never claim that he was an accurate historian. But he had the supreme gift of interpretation, and proves it nowhere more clearly than in his volume entitled *Provence*. Mr. Pope-Hennessy knows what is implied by historical scholarship and shows it in the use he has made of such works as the Abbé Papon's *Histoire Générale de Provence*, published just before the French Revolution, and, of course, the monumental work of Lenthéric on the River Rhône, with that author's other studies.

Thus, with his own close acquaintance stretching over some years with the district, reinforced by scholarly examination of what others have written about it, and, above all, by his perception of an artist's mind, Mr. Pope-Hennessy offers his own interpretation of a country which was the first true province of Rome; the country of King René; of the Avignon Popes; of Mistral; of Van Gogh; a rich country, which "has been lived in and lived over for many centuries," so that here "one has the strange sensation of never being totally alone." Ford Madox Ford felt like that too. Much of the value of Mr. Pope-Hennessy's study lies in just this apprehension of the continuity of the story and his skill in conveying it to the reader, both in words and in the admirable photographs which make up the illustrations. There is nothing incongruous nor disconnected in the successive use of pictures such as that of the Corinthian capital and column from the Greco-Roman Theatre in Orange; of the Lantern of the Dead at Les Baux; of a Calvary in Upper Provence.

A small grumble may be permitted. The index is somewhat scanty.

AFTER THE REGENCY. By BERNARD and THERLE HUGHES. Lutterworth, 25s.

It appears to have been accepted, from a rather arbitrary premise, that an object becomes an antique as soon as it has attained its century, but, whether this criterion was originated by design or accident, it is a formidable thought that we should be entering a period in which much of the vast range of Victorian domestic impedimenta is to be endowed with artistic and commercial merit.

Quite apart from the effort required to readjust one's critical responses to bric-a-brac over which for thirty years or more it has been fashionable to shudder self-consciously, where, the practical dealer or collector will ask himself, is one to put the stuff? Already the urban flat and rural lodge are packed with the smaller antiques salvaged from country mansion and town house, and they can hardly be made to accommodate more unless the stubborn collector furnishes a Victorian Room to function as a sort of habitable museum.

However, the authors have for long made it clear that they are aware of the difficulties

facing collectors to-day, and in this guide to late Georgian and early Victorian collecting, covering the period 1820-1860, the reader is reminded of a wide range of minor *objets d'art* which demand only a few feet of shelf space or the dust-free seclusion of a cabinet.

The most artistically pleasing and compact Victoriana come under the headings of glass and ceramics. It will, one feels, be a long while before the shells, beads, stuffed birds, alligators' teeth, and other ingredients which went into the monstrous concoctions beloved by many, are reacclaimed with any real joy by civilised XXth-century man, but there is no æsthetic reason why his enthusiasm should not be genuinely fanned by many of the paper-weights, flint glass and china table utensils, pot-lids, buttons, pewter and papier maché products without number, and other useful and useless oddments without which the short-lived housemaid race would never have come into its own.

It should, of course, be remembered that the worst atrocities of the long Victorian era came in the second half of the XIXth century. The period 1820-1860 was productive of much transitional work that has every right to claim our attention to-day. Mr. and Mrs. Hughes have anticipated this reawakened interest in a book that brings nothing but further credit to their deserved reputation as journalists specialising in antiques.

THE FACE OF ENGLAND. By H. E. BATES. Batsford, 21s.

THE LIVING LANDSCAPE OF BRITAIN. By WALTER SHEPHERD. Faber & Faber, 36s.

CLIMATE AND THE BRITISH SCENE. By GORDON MANLEY. Collins, 25s.

TIME ON THE THAMES. By ERIC DE MARÉ. Architectural Press, 21s.

THE SMALLER ENGLISH HOUSE. By REGINALD TURNOR. Batsford, 42s.

"A poor life this if, full of care,
We have no time to stand and stare."
—W. H. Davies.

There can be few people who really "have no time to stand and stare", but time is only the first step in appreciation. Between the layman's spontaneous response to beauty and the artist's heightened awareness comes the trained eye of specialists such as the naturalist, the geologist, the architect and the meteorologist. *The Face of England*, by H. E. Bates, vividly evokes the changing face of England in a series of essays that contrast the leisured, stable traditions of the past with the sprawling, omnivorous mechanisation of to-day. At the same time, E. F. Kersting's camera attests the beauty that is our heritage in a series of colour photographs unsurpassed in their natural loveliness, and proves Mr. Bates' statement that "Not the least remarkable part of our heritage is, in fact, that we have something for everybody." Since the photographs do not generally illustrate any particular point in the text, it seems rather arbitrary to interrupt Mr. Bates, often in the middle of a sentence, by interposing them, and at the same time to diminish their effect. Surely they could have been grouped before or after the individual essays? But this is a very minor criticism in a book that is a joy to read, to look through, and to possess.

If Mr. Bates glances at the impact of man on the countryside, Walter Shepherd, in *The Living Landscape of Britain*, shows how its most familiar features came into being. To him, landscape without a key is "just a closed book with a pretty cover," and he answers, with the minimum of technical jargon, the question why is a valley, a hill, a mountain, a waterfall, a cave, a gorge or any other feature of the landscape the rambler may encounter; how did it come to its present form; and what are the commonest fossils and the earliest marks of man? Geology may seem a forbidding subject, but Mr. Shepherd

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writes so engagingly and with such a wealth of illustration that even reluctant readers will find themselves engrossed.

Landscape features are, of course, very largely dependent on climate, and anyone who really wants to know all about the causes and effects of our weather cannot do better than read Gordon Manley's full and authoritative *Climate and the British Scene*. Professor Manley is a recent President of the Royal Meteorological Society, but, unlike many specialists, he is intelligible to the general reader, who may grumble less about the British climate when he learns of its many benefits to soil, beast and plant, as well as to man.

Time on the Thames by Eric de Maré is a well-illustrated guide for the conscientious tourist with a mildly architectural bent. The author travels along the 135 miles of London's river, identifying the places through which it flows, their characteristic scenery and landmarks. Mr. de Maré is an informed rather than an inspired companion, and his commentary tends to be overcharged with potted history. Nevertheless it is packed with information, and the professional excellence of the many photographs beguiles the reader past turgidity or banality of style.

No one with the slightest interest in traditional English life could fail to appreciate *The Smaller English House*, 1500 to 1939, by Reginald Turnor. Many of the "smaller" houses illustrated may seem pretty spacious by to-day's standards, but all reflect the social temper of their times, and the 190 well-chosen and varied photographs dovetail nicely with the text and point all that is best (and worst) in their architectural period. It is a real pleasure to read an expert as modest, reasonable and far-sighted as Mr. Turnor. Rarely does he intrude purely personal opinions, and when he does, they are invariably as tolerant as they are well balanced. Few people would disagree with his conclusion that, above all,

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a house must be "a place in which a man can think his thoughts and please his vision".

Each of the five books reviewed adds something to our understanding of the particular or general features of our countryside; all can be understood and enjoyed by the general reader; all are worthy of a permanent place on our bookshelves.

J. S.

THE WORK OF THE MODERN POTTER IN ENGLAND. By GEORGE WINGFIELD DIGBY. John Murray. 16s.

Reviewed by Madeleine Scott-Jones.

This latest book on modern pottery traces the revival of studio pottery in England, which started about 1920, through the work of Staite Murray, Bernard Leach, and those who followed them.

It should be a useful book for the collector and the learner-potter alike; and even the experienced artist-potter could be refreshed from the notes on the æsthetic approach to pottery.

Mr. Digby has written an excellent chapter on pottery as a fine art in which he explains the aims of artist-potters and gives some good written illustrations of the "living nature" of well-known pots—the subtleties of profile, exciting texture of glaze, and the expression of a mood either lively or peaceful.

The descriptions of the general processes that go into the making of a pot and the firing of a kiln will interest many; but all will be fascinated by the explanations of kiln atmospheres and the variations of colour that can be obtained in stoneware pottery (i.e. Pottery fired at a high temperature) by oxidation or reduction.

Short biographies of some of the chief artist-potters are given, including their present addresses if they are still working in England, and showing their personal stamps or marks used on their work.

Over sixty finely photographed illustrations are included in this book. Some little-known illustrations of the work of the late Sam Haile, that spirited artist, are particularly welcome.

It is disappointing, however, that the author has not included more mention of the newer generation of artist-potters in this record.

He tends to give us the angle of Bernard Leach and his followers.

Paul Barron, a talented potter with a strong sense of form and design, is given brief mention. Hugh Purdie, another post-war potter whose work in slip and glaze resists at a recent exhibition was enthusiastically noted by the critics, is ignored.

No mention is made of John Sykes and his wife who gave us a lively exhibition last spring at the Galerie Apollinaire. This consisted of animal and bird shapes composed from thrown forms and made into useful domestic dishes, as well as more conventional pots. Their range of pottery is wide and it will not necessarily all appeal to any one person; but their work is a refreshing change from the usual pseudo-Chinese and English slipware.

Potters in other countries would be interested to know that our ceramic art is wider in scope than might be supposed from Mr. Digby's book.

A PROSPECT OF CITIES. By CECIL STEWART. Longmans, 25s.

Modestly sub-titled "Studies Towards a History of Town Planning," this book is, in fact, a most engrossing account of the development of this far from recent science. While certainly not a complete history, it is sufficiently well informed and illustrated to give the layman a very clear idea of the salient facts, and these are presented in such a pleasantly readable manner, with none of the

dryness and pomposity too often associated with histories, that it should be read in the schools as well as in the home.

Mr. Stewart traces the growth of a number of European townships including the Roman outposts in Britain, and Constantinople, the latter providing some of his most vivid material. Constantinople was once a place of fabulous riches, so strongly fortified that not until the XIIIth century did it really suffer from the depredations of an invading army. The Crusaders, that band of barbarians whose mission, in Mr. Stewart's own words, was "for too long glossed over by prejudiced historians and by religious intolerance," eventually succeeded in conquering and pillaging the city after assaulting it from both land and sea—despite such deterrents as flame-throwers, which even in those uncivilised times had occurred to man's evolving mind.

It was Tacitus who equated empires with robbery, butchery and rapine: "They create a desolation and call it peace." But it is some small consolation, perhaps, that man's unceasing efforts to exterminate his neighbour have at least impressed upon him the necessity for planned construction.

On Versailles the author discourses colourfully, if not with total relevance, and includes an entertainingly mordant chapter on Titus Salt—incurred largely, it would appear, by that gentleman's teetotal proselytising. He concludes by remarking, relevantly, that we are too slowly discovering the needs of national planning when the world is calling for international planning; too apt to study the possibilities of a new distribution of population within these island shores, when our thoughts might more profitably be directed to the huge population problems that face the Empire and the world. True, indeed, and such a policy is likely to ensure that town planning in the future will be an unnecessarily recurrent obligation.



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SALE ROOM NOTES & PRICES

By BRICOLEUR

CERAMICS. At a sale at Christie's a Chinese Ch'ien Lung famille rose dinner service, comprising some 80 pieces, including tureens, dishes and plates, enamelled with peacocks, flowering plants and trees with similar decoration round the borders, made 460 gns. A Worcester dessert service painted in colours, with bouquets and sprays of specimen flowers, the borders with foliage and shaped medallions, comprising eight square dishes, four shell-shaped dishes, two tureens and 22 plates, £125. A Worcester (Barr, Flight and Barr) dessert service, painted in colours with named views in Great Britain, comprising six dishes and 12 plates, 110 gns. Part of a Worcester (Chamberlain) dinner service, painted with birds in landscapes, fruit and flowers in shaped panels with gilt borders on a light blue ground, consisting of 29 plates, 130 gns.

The Samuel Wallrock collection, dispersed in the same rooms (December 4th) included a pair of Colebrookdale candlesticks, 8½ in. high, modelled as standing figures of a girl and youths before flowering tree stumps, supporting vase-shaped nozzles, painted in natural colours and gold, 140 gns. A pair of Colebrookdale, two-handled bowls and covers of circular form, with foliage handles at the sides and with flower sprays in full relief, painted in natural colours and with dolphin handles partly gilt, 8 in. high, 68 gns. Two Colebrookdale oval baskets, modelled with flowers, one 10 in. wide and the other 8½ in. wide, brought 38 and 36 gns. respectively. A larger basket of the same type, 12½ in. wide, made 42 gns., and one 13½ in. wide, 82 gns.

Spode pieces included a pair of scent bottles and stoppers, 5 in. high, mark in brown, the pear-shaped bodies modelled with flowers and shells in natural colours on a green ground, 36 gns. A set of three vases, 8 in. and 9½ in. high, mark in brown, with flared lips and twin rustic handles, modelled in high relief with bouquets and trailing stems, 50 gns.; and a pair of miniature models of watering cans and covers, 3½ in. high, mark in brown, with entwined rustic handles and spouts, modelled in full relief and painted in natural colours, 22 gns.

Rockingham pieces included a pair of pot-pourri vases and covers, of bucket-shape with rustic handles and modelled with bouquets and trailing sprays of flowers, 6½ in. high, 70 gns. A basket-shaped dish of rectangular form and modelled with sprays of roses, dahlias, carnations and poppies in high relief and painted with landscape panels, 11 in. wide, 44 gns. A pair of rectangular plaques modelled in full relief with bouquets of flowers painted in natural colours, in contemporary Regency rosewood frames, 8½ in. by 7 in., 125 gns.

Worcester included a Chamberlain's set of three vases and covers, of rococo form, modelled and gilt with shells, flowers and rustic handles, 14 in. and 19½ in. high, one marked Chamberlain, Worcester, in brown, 165 gns. Another pair of Chamberlain's vases and covers, 12 in. high, similar to the preceding pair, and both marked Chamberlain and Co., Worcester, 155 New Bond Street and No. 1 Coventry Street, London, 105 gns.

Derby included a pair of models of standing bouquets of flowers, the stalks tied with pink ribands, the variety of herbaceous flowers modelled in full relief, 9½ in. high, 140 gns.; another pair, 10½ in. high, 115 gns. A pair of candelabra, modelled as seated figures of a shepherd and shepherdess in flowering arbours, each supporting nozzles for two lights, the boy with a dog at his feet and the girl playing a mandoline, 9½ in. high, incised G mark, 58 gns. A basket-shaped pot-pourri bowl and cover, modelled with flowers in high relief, 5½ in. dia., 22 gns.

Bow included a group of harlequin and columbine, the figures represented in dancing attitude, the youth wearing a mask and checker attire, the girl with flowered bodice and skirt, before an arbour on a scroll base, encrusted with flowers, 8½ in. high, 50 gns. A pair of candlesticks, modelled as figures of a boy and a girl, the latter holding a bird's nest and the youth a goblet and bunch of grapes, 10 in. high, 54 gns. A set of three rococo vases, modelled with scrolls, shells and wave ornament and painted with sprays of flowers (with later porcelain flowers on metal stems), 9½ in. high, 68 gns.

Two Chelsea rococo vases, painted with exotic birds in landscapes, modelled with vine and grapes in full relief, the bases with reclining figures of infant bacchantes, one with gold anchor mark, 13½ and 14 in. high, 110 gns.

A pair of Longton Hall baskets of flowers, containing a pyramidal array of various flowers decorated in natural colours, 4 in. high, 34 gns.; and a pair of small vases and covers from the same factory, modelled with rococo scrolls and shell medallions, painted with flowers, 5½ in. high, marks letters f and c in red, 22 gns.

A pair of Crown Staffordshire models of two-handled classical vases of flowers, containing a variety of herbaceous flowers, modelled in full relief and decorated in natural colours, 10 in. high, 100 gns.; and a vase of flowers of similar design, 9½ in. high, 58 gns. Both the latter were from the Crown Staffordshire Museum.

A pair of Chelsea raised-anchor period, large "fable" dishes of silver pattern, with crenellated rims and shell-moulded ends, painted with scenes after Aesop, 15½ in. wide, made £340 at Sotheby's. In the same sale a pair of Chelsea yellow-ground dishes of oval shape,

painted with sprays of flowers and insects, the border with four reserved panels with moulded basket-work design, red anchor period, 10½ in., £72. A raised-anchor mark Chelsea cup and saucer of foliate form, moulded with leaves in pale green, 2½ in., £94. A gold-anchor mark yellow-ground cup and saucer, painted with fuchsia and other flowers in lilac with dark olive-green foliage, made £50. A white crayfish salt after the silver model by Sprimont, formed of a shell resting on rockwork, with a lobster and other crustaceans, 4½ in., triangle period, £48.

A rare pair of Plymouth figures of a shepherd and shepherdess, the former holding bagpipes and the latter a sprig of flowers, in colours, 12½ in. high, made £210. A pair of Derby finches perched on flowering cross-branches of a tree-trunk, coloured (repaired), 4 in., £50. A Bow figure of the "topper's companion," seated beside a milk pail, a yoke at her feet, on a wide rococo base, coloured, 6½ in., £44. A pair of Worcester Wall period, fluted plates, enamelled in rich colours with a Japanese Imari pattern, with simulated Chinese characters, 9½ in., made £26.

A Limoges porcelain dinner service, painted with birds and berries within basketwork borders in old Meissen style, comprising 64 pieces, made £48 at the Motcomb Galleries. In the same rooms a pair of Meissen four-light rococo candelabra, with symbolic infant figures and flowers in full relief, 19 in. high, made £32.

At Knight, Frank and Rutley's a garniture of three Rockingham tulip vases, heavily encrusted with flowers, 9½ and 11 in. high, made £38. A pair of two-handled Colebrookdale vases with panels of figures and birds, painted and encrusted with flowers, 16 in. high, £36; and a pair of Meissen figures of flower girls, coloured, 5½ in. high, £24.

At Robinson and Foster's a Chelsea three-division oyster dish, painted with insects and with a bird surmount, 6 in. high, made £60 18s. A gold-anchor mark pair of Chelsea shaped-oval dishes, painted with fruit, 10 in. wide, £30 9s.; and an early Bow seated figure of a boy playing a pipe and a drum, painted and encrusted with flowers, on scroll base, 8 in. high, £39 18s. A Bow quail pattern oyster dish on three sea-shell feet, 6½ in., £38 17s.

At Newcastle-upon-Tyne, Anderson and Garland sold a Rockingham dessert service of 27 pieces, with floral painting and apple-green and gilt borders for £66. Another dessert service from the same factory, with painted floral centres and biscuit and gilt borders, 26 pieces, made £15; and another, of 37 pieces, with blue borders, the same price. These prices bear out the fact that services with apple-green borders are the most sought-after, and are consequently of higher value.

ENGLISH POTTERY. A salt-glaze teapot and cover of almost globular shape with crabstock spout and handle, decorated with reserve panels of pink cabbage roses on an unusual blue ground, 5 in., made £50 at Sotheby's. A Ralph Wood figure of a ram lying on a green and brown-mound base, with light-brown horns and crisply modelled olive-grey fleece, 7½ in., £48. A Ralph Wood group of the Flute Player, a shepherd in pale yellow coat playing to his companion, 9½ in., £46. Another Wood figure, of a bagpiper, after a model by Cyffle, the youth standing on rockwork base, 7½ in., £40. A pair of transfer-printed, salt-glaze plates, decorated in iron-red in the centres with Aesop's fables after Barlow, within moulded trelliswork borders, 7½ in., £52. A Lambeth Delft small cylindrical mug, painted in white on a dark blue enamel ground with "the Chinaman among grasses," 3½ in., with another, made £20. A salt-glaze teapot and cover with rustic handle and spout, painted on each side, with a rose in bloom in shades of pink and green on a Little's blue ground, 5½ in., £72; a Whieldon figure of St. George and the Dragon, the saint seated on a prancing horse wearing a feathered helmet, 11 in., £24. A pair of silver resist-lustre bough pots of semi-circular form, decorated round the front with fruiting vines and flowers, 8½ in., £58.

GOLD. A William III small beaker and cover, 5½ in. high, by John Bodington, 1697, sold at Christie's for £7,000. The weight of the cup was 17 oz. 1 dwt., and the body was of inverted-bell form, with a slightly spreading rim foot. It was one of two surviving gold beakers known to have been presented by the Levant Company to the wives of newly appointed Ambassadors to the Porte (Turkey). This was sent for sale by the Earl of Shaftesbury and the Trustees of his settled estates, and it is possible that the beaker may have been presented to the 4th Earl, who became Governor of the Levant Company in 1766.

In the same rooms a dessert spoon, three-pronged fork and steel-bladed knife, dated 1769, ascribed by Jackson (p. 209) to Thomas Whigham and Charles Wright but, as the catalogue pointed out, almost certainly made by T. and W. Chawner (mark C over T.W.), sold for £600. The weight of the spoon and fork was 3 oz. 18 dwt., and the set was contained in the original shagreen case. No similar examples of a matching set of a gold knife, fork and spoon have been recorded previously.

SILVER. Christie's sold an important Charles II porringer, cover and stand, circa 1665, the fine quality of the chasing showing close affinity to the Dutch School. The maker's mark, a star above an escallop between pellets and annulets is similar to the mark shown by Jackson, under the date 1624, and the weight was 77 oz. 10 dwt. Engraved with the arms of the Cooper family impaling Spencer with Baron's coronet, this piece sold for £1,400.

Another important lot in the same sale (December 17th) was a

set of six Charles II candlesticks, 7½ in. high, unmarked, circa 1670. These were on square moulded bases with sunk circular centres supporting bold hexagonal baluster stems, with sockets of confirming shape and flat, fixed wax-pans. The weight was 120 oz. 5 dwt., and the final bid £600.

Later silver included a pair of two-handled vase-shaped wine coolers, by Matthew Boulton, Birmingham, 1807. The lower parts of the bodies were fluted and had reeded handles rising from shells, 153 oz. 8 dwt., £270. There was also a collection of silver dinner plates, by William Eaton, 1825. Twenty-four of these circular plates with shaped, reeded and tie borders, 9½ in. dia., 477 oz. 10 dwt., brought £390. Another 24 similar plates, 447 oz. 3 dwt., made £350; 18 with a total weight of 359 oz. 10 dwt., £280; and 12, 225 oz. 15 dwt., 1826, £185. Twenty soup plates *en suite*, 9½ in. dia., 418 oz. 14 dwt., £195.

Collectors' pieces in another sale included a set of four George I table candlesticks on octagonal moulded bases, 6½ in. high, by Samuel Margas, 1723 and 1724, engraved with a coat-of-arms, 59 oz. 1 dwt., £440. Another set of four George I candlesticks, 8½ in. high, by Simon Pantin, 1715, engraved with arms in a rococo cartouche and with later detachable nozzles, 67 oz. 4 dwt., £340. A James I wine cup of 1617, the maker's mark indecipherable, with a baluster stem, dragon scroll brackets and plain bowl, engraved at a later date, 8½ in. high, 8 oz. 18 dwt., £135. A George II large, oval cake basket, with pierced trelliswork body and foot, shaped gadrooned rim with shell ends and swing handle, 15½ in. wide, by Frederick Kandler, 1756, 91 oz. 7 dwt., made £175. This was engraved with the arms of the 2nd Marquis of Rockingham, Prime Minister, 1782, and came from the collection of the Earl Fitzwilliam's Wentworth Estates Company, 1948. A pair of Queen Anne small candlesticks, by Robert Cooper, circa 1705 (maker's mark only), with flat hexagonal bases and hexagonal stems, 15 oz. 17 dwt., £52. A George I cream jug, by David Willaume, 1720, with a shell-shaped body and an applied mask at the lip, the handle in the form of a serpent and on a dragon figure stem, 3½ in. high, 7 oz. 1 dwt., £70. Three George I plain vase-shaped casters on circular moulded feet, with a rib round the body and pierced covers, circa 1720, probably by Samuel Margas, 29 oz. 11 dwt., £48.

Foreign silver included a German (Hamburg) parcel-gilt, cylindrical tankard and cover, circa 1680, the barrel repoussé and chased with a frieze of Bacchanalian figures, 11½ in. high, 84 oz. 16 dwt., £85. A Dutch (Rotterdam) table bell, circa 1760, decorated with festoons of laurel, 14 oz., £28; a Utrecht two-handled porringer and cover, with harp-shaped scroll handles and the cover decorated with palm leaves, 5 in. dia., by Nicolaes Verhaer, 1713, £60; an American egg frame with six cups, with three other pieces, 59 oz. 3 dwt., £18; and a pair of five-light candelabra on shaped, circular bases, and the baluster stems chased with fluting and foliage, 18½ in. high, 183 oz. 14 dwt., £135.

At Sotheby's a pair of George III candlesticks, with matching pairs of branches, chased and pierced with foliage and dated 1767, the candlesticks 1775, 108 oz., £330. A pair of William and Mary table candlesticks, with lobed and corded baluster stems, on octagonal bases outlined to match and engraved with a crest, 8 in. high, maker's mark B. or J.B. in monogram below a crown, 1693, 38 oz. 2 dwt., £185. A George III large silver-gilt toast rack, decorated with a repeating design of leopard masks, flowerheads, grapes and vine leaves, on cornucopia feet and the handle formed as a wheat-sheaf, 8 in. wide, by Emes and Barnard, 1809, 31 oz. 3 dwt., £30. A Georgian oblong tea tray, engraved with a coat-of-arms, with gadroon rim and two handles chased with shells springing from leafage, 25 in. wide, maker's mark B.M., 1826, 121 oz. 10 dwt., £150.

A tray presented by the Hon. East India Company to Robert Maw in 1782 "for Gallantly defending the Ship against a French Frigate," made £62. It was of oval form engraved with armorials and inscriptions, by Joseph Heriot, 1787, 54 oz. A rare XVIIIth-century Irish small wine taster, the base hammered upwards in the form of an interior domical mound, with a contemporary inscription "Edmond Meagher, Wine Cooper," by Michael McDermott, Cork, 3 oz. 13 dwt., brought £38. A pair of William and Mary trencher salts, parcel-gilt and of baluster form, the shoulders with bold gadroons, 3 in. dia., maker's mark probably I.L., 1693, 8 oz. 12 dwt., £60. A George I sex-foil salver, by Jas. Fraillon, 1726, with later engraved decoration, on six panel feet, 15½ in. dia., 58 oz. 15 dwt., £130; and a pair of George II sauce-boats with wavy rims and hoof feet, 7½ in., by William Kidney, 1734, 30 oz., £120.

Silver sold at the Motcomb Galleries included a serpentine two-handled oval tray, 31 in. by 20 in., 128 oz., which sold for £56, another two-handled tray of 71 oz. made £39; an old Sheffield oval tray, with gadrooned and pierced gallery, 24 in. by 16 in., £48; a pair of Sheffield three-light candelabra, £29; and two pairs of Sheffield oval entrée dishes, £34.

PICTURES. The following have been sold at Christie's. A Rubens portrait of the Archduke Ferdinand in armour, with red sash, on panel, 22½ by 19 in., 900 gns. "Apollo and the Seasons," 46 by 66 in., by R. Wilson, R.A., 500 gns. A flowerpiece of iris, tulip, roses, and other flowers in a glass vase, on panel, 12 by 9 in., by A. Bosschaert, 400 gns. A Francesco Guardi small pair of panels with views on the lagoons near Venice, 2½ by 4½ in., made 270 gns. These were sold with the certificate of Dr. G. Fiocco. "A Festoon

of flowers surrounding a picture of Flora," on panel, by J. Brueghel and H. van Balen, 29 by 21 in., sold with Dr. Walter Cohen's certificate, 230 gns. A panel signed and dated by A. van der Neer, 1641, a view at Elburg, 26 by 40 in., made 270 gns. "Moses Striking the Rock," signed by J. B. Castiglione, 38 by 46 in., 320 gns.

In another sale a Lucas van Leyden panel of the Nativity, 24 by 32 in., made 300 gns. "The Festival of Bacchus," 37 by 50 in., attributed to Poussin, made 360 gns.; a still-life of dead game in a landscape, by Snyder, from the collection of Prince Demidoff, 150 gns.; a kermesse in a Flemish village, by P. Brueghel, on panel, 21 by 35 in., 290 gns.; and a Greuze painting of a boy in a red dress, 17 by 14 in., 200 gns. In another sale were two pictures by H. Andrews, "Kiss in the Ring," 41 by 67 in., 175 gns.; and "The Return from the Wedding," 42 by 67 in., 105 gns. (both with arched tops). "Welsh Peasants," by W. Shayer, Sen., 27 by 35 in., exhibited at the British Institute in 1859, 185 gns. Another W. Shayer, Sen., picture, "The Removal," 29 by 24 in., made 190 gns.; another, "The Gipsy Encampment," 27 by 35 in., 95 gns.; and "A Roadside Inn near Farley, Kent," 29 by 49 in., by E. C. Williams and W. Shayer, Sen., 220 gns.

A Degas pastel, offered at Sotheby's, of a group of ballet dancers, 17 by 21 in., brought £950. Another French Impressionist picture was "Bassin sous un ciel d'orage," signed by Edouard Vuillard, 19 by 12½ in., £270. In the same sale were three views of Rio de Janeiro, circa 1822, by Sunqua. These showed shipping in the harbour with Sugar Loaf Hill and other landmarks. All approximately 16 by 48 in., they sold for a total of £650. There were also four pictures of the XVIIIth-century South American School. One lot had a portrait of a señora of La Plata and her maid with another of a señora and her negro slave, going out visiting, each 23 by 18 in. This pair made £200. Three pairs of figures in one frame showing the dress, trades and customs of La Platan Indians, about the same size, £160. Another set of four figures in a single frame, made £270, and another, £260. These were once in the collection of Sir Woodbine Parish, the British Minister at the time of the formation of the Argentine Republic from the La Platan States.

Mr. Malcolm R. Webster, of Queen Street, Mayfair, died suddenly on January 15th. He was 63 years old. Mr. Webster was a Past Master of the Clockmakers Company; also a Past President of the Antique Dealers' Association. His death will be widely felt in the antique world.

COVER PLATE

We are so used to thinking of Giovanni Battista Tiepolo as the executant of vast mural decorations and ceilings in the churches and palaces of Venice and other cities of Northern Italy that it is with something of surprise that we see an intimate, small work. Of recent years, however, we have grown to look to these rare single heads as examples of Tiepolo in different mood, yet with the same astonishing freshness of colour and liveliness of draughtsmanship which we find in his most notorious works. What were they? Portraits? Or studies for the large subject paintings? If they were studies they were carried to a point of perfect finish; and, Tiepolo being Tiepolo, stopped short just at a moment where all he needed to express had been registered, and no element of the stiffly academic had crept in. The dash and vigour; the use of pure colours set, side by side, in a manner which unconsciously foretold the discoveries of the XIXth century; the modelling of the forms by the direction of the brush strokes: Rubens alone in that period could put so much with such apparent ease into the creation of a single head. This "Old Man" lives on the canvas. There were occasions in the great Tiepolo works when his very exuberance led him just beyond the bounds of good taste, but in a head of this kind it makes for perfection.

The canvas is not a large one: at 19½ by 15½ in. it enables the artist to work to life size. It has for long been known among the artist's works, being mentioned in Sack's monograph on Tiepolo, illustrated in Lepke's Auction Catalogue 1528, where it is No. 84, and was sold from the collection of Sir Charles Turner at a sale in Berlin in 1908. It is now in the possession of Thomas Agnew and Sons, and can be seen at their Bond Street Galleries.

THE SOCIETY OF PEWTER COLLECTORS

The Society of Pewter Collectors held their annual general meeting at Grosvenor House, Park Lane, London, on January 17, 1953. Air Chief Marshal Sir Frederick Bowhill became the new President, and Mr. Cyril C. Minchin was unanimously elected Vice-president.

The Master of the Worshipful Company of Pewterers was an honoured guest. Thirty-three members and guests attended the dinner which was held after the meeting. During the proceedings, a number of fine early specimens of pewter were displayed for examination and discussion. It was decided to hold the Summer Meeting of the Society at Broadway, Worcestershire.

The Hon. Secretary of the Society is Mr. Cyril C. Minchin, Norcot Farm, Reading.

APOLLO

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VIEW OF AVIGNON

Oil on canvas, 28 × 36 inches. Painted during his extensive travels abroad by the English artist WILLIAM MARLOW, who lived from 1740 to 1813

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